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**AMERICAN WEAVING**



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## DESIGN QUARTERLY

Number 48-49, 1960

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Editor (on leave): MEG TORBERT

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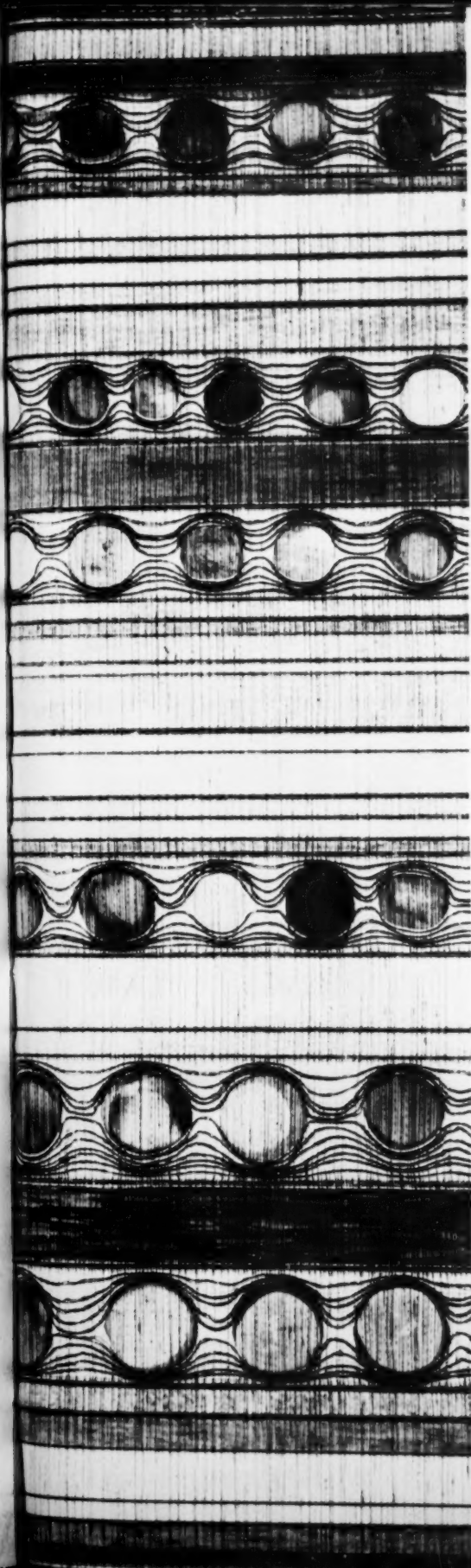
JOHN SUTHERLAND, design

ERIC SUTHERLAND, photography

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It has been a great privilege for me to serve as guest editor of this double issue of DESIGN QUARTERLY devoted to American hand-weaving. I hope that readers will find the contents as stimulating as I did while editing it.

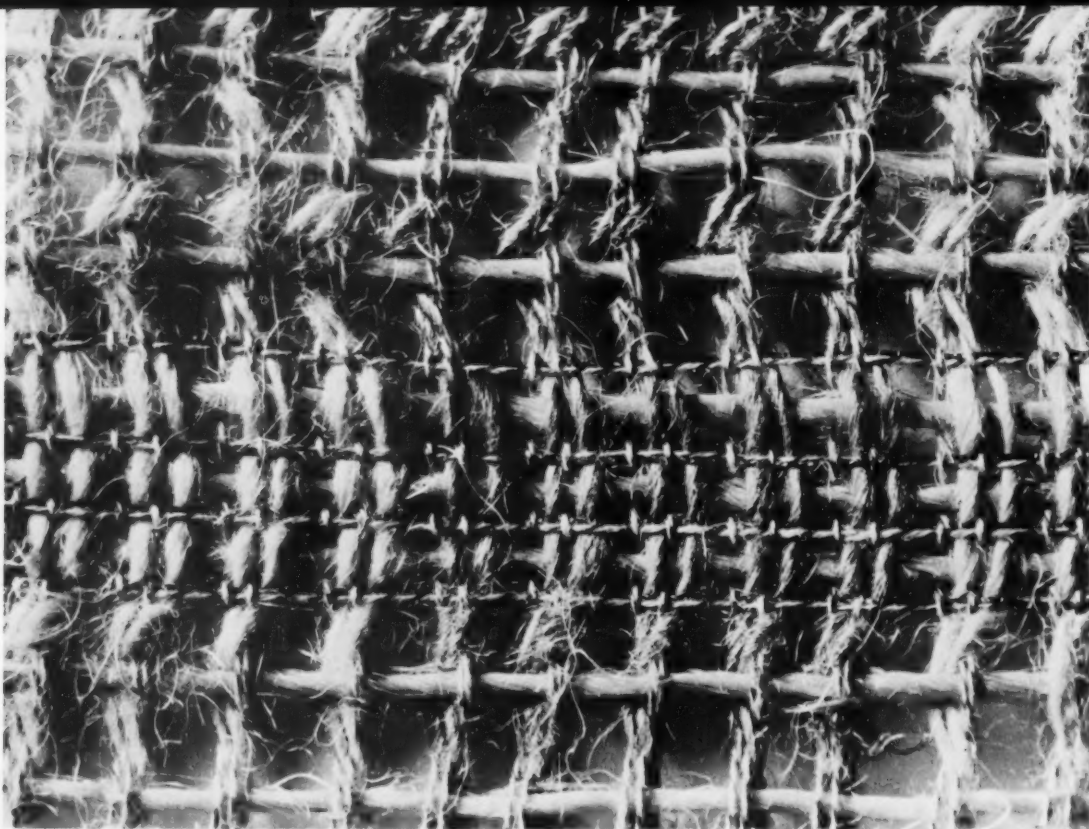
My basis for selecting the work included in this presentation was quality of design and craftsmanship as well as imaginative use of technique and pattern related to the use of the fabric and the fiber content. Also, I tried to select a variety of finished materials, not only for editorial interest, but to show the variations possible within the discipline of the hand loom. The many examples of rugs, drapery, upholstery, napery, and clothing material reveal a refreshing and different use of texture and pattern. I have also included numerous room dividers and decorative wall hangings, forms in which the weaver is freer to experiment with technique and materials to arrive at an aesthetic solution for an architectural problem.

I think American weavers may be justly proud of the high standards of design and craftsmanship apparent in their work. And surely this is fundamental to the craft if it is to survive for anything more than self-amusement. The imaginative combinations of fibers, textures, and lusters shown here, the experimental applications of technique, and the ever necessary exploration of pattern bring real vitality to handwoven fabrics today.

It is sadly impossible for a photograph to do justice to the subtleties of texture or the color of these pieces. To augment each photograph, therefore, I have included the descriptions supplied by the weavers themselves. A brief glossary has been appended on page 53.

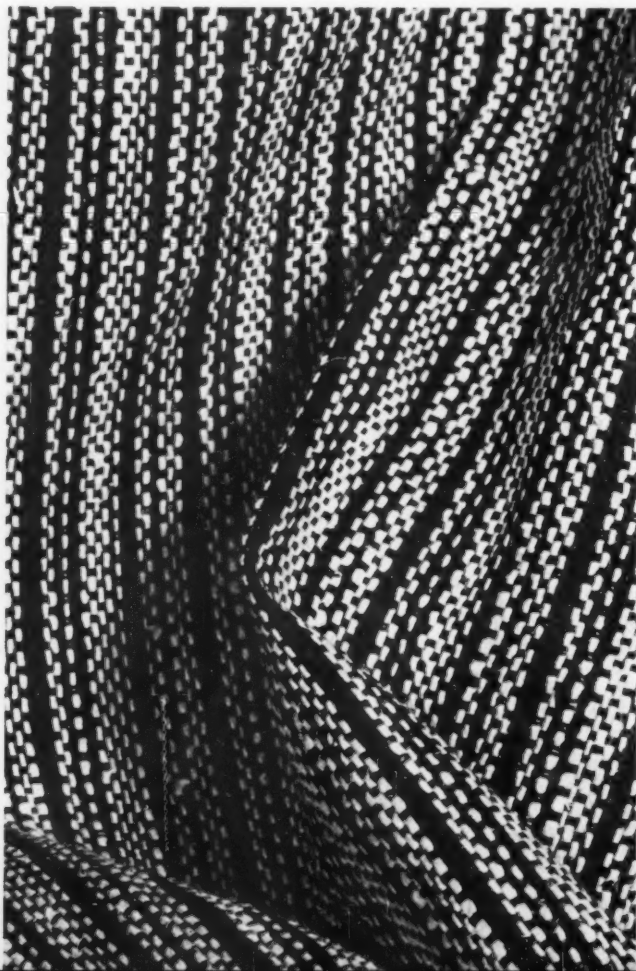
Virginia Nagle

Designer and Weaver



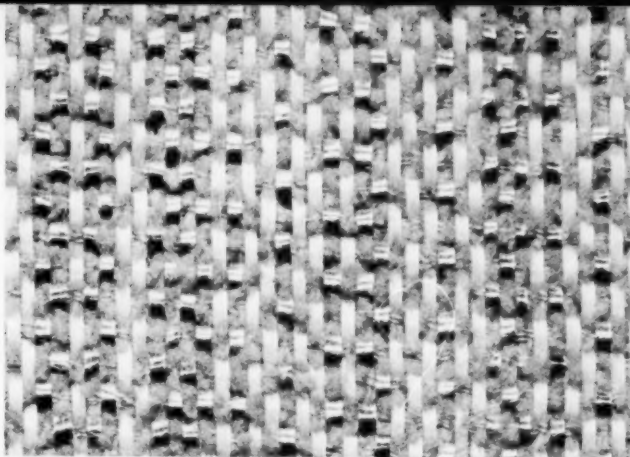
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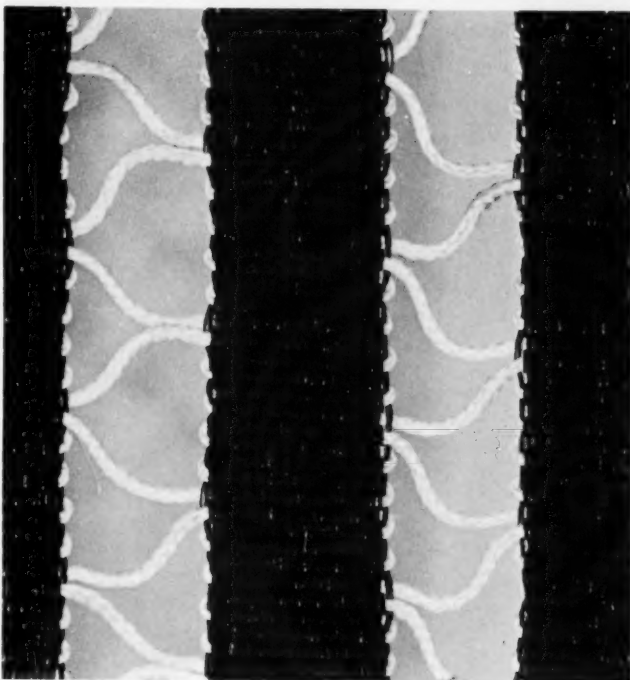


**ANNI ALBERS** was born in Berlin, Germany, where she attended art school. She later studied at the School of Applied Arts, Hamburg, and the Bauhaus in Weimar and Dessau. She did free-lance work in Dessau and Berlin from 1930 to 1933, and from 1933 to 1949 was assistant professor of art at Black Mountain College in North Carolina. She has lectured and conducted seminars at the Philadelphia Museum School of Art, the University of Hawaii, Yale University, the Minneapolis School of Art, the Brooklyn Museum, Syracuse University, Carnegie Institute of Technology, Pittsburgh, San Francisco Museum, and the de Cordova Museum, in Lincoln, Massachusetts. Her work is in many museums and permanent collections. Her textiles are not widely manufactured at present but information as to sources for sales may be obtained from the Museum of Modern Art, 11 West 53rd Street, New York 19.

- 1 Partition material.
- 2 Dividing curtain.
- 3 Partition material.
- 4 Drapery material.



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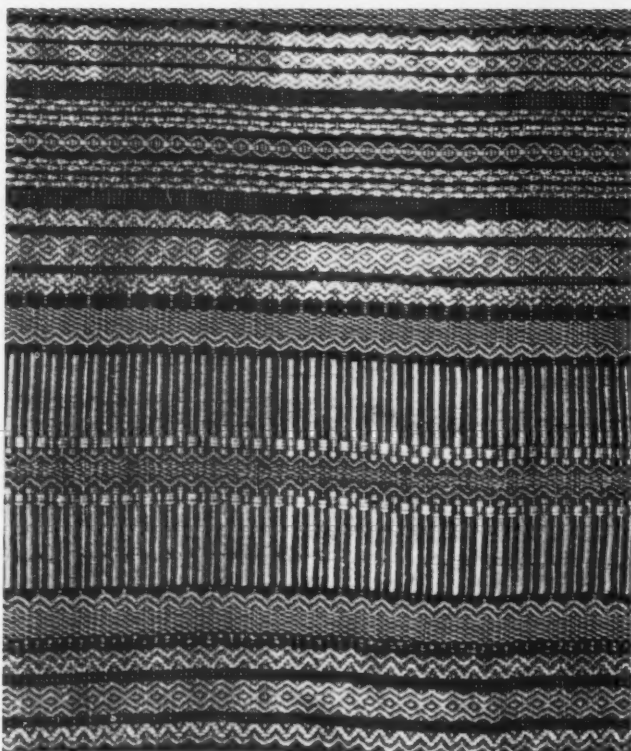


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**HORTENSE AMRAM** studied art in Philadelphia, Paris, and at the Art Students League in New York. She also studied design and ceramics at the Philadelphia School of Design, weaving in Washington, D. C., Baltimore, the Penland School of Handicrafts in North Carolina, and at the Haystack Mountain School of Crafts in Liberty, Maine, with Jack Lenor Larsen. She now specializes in synagogue fabrics along with general weaving. Her work is available from her home.

- 5 Detail of white cover for rabbi's desk, gold and copper design.
- 6 Detail of blue curtain for synagogue.
- 7 Casement cloth, silk warp and weft dull beige, glossy white stripes.





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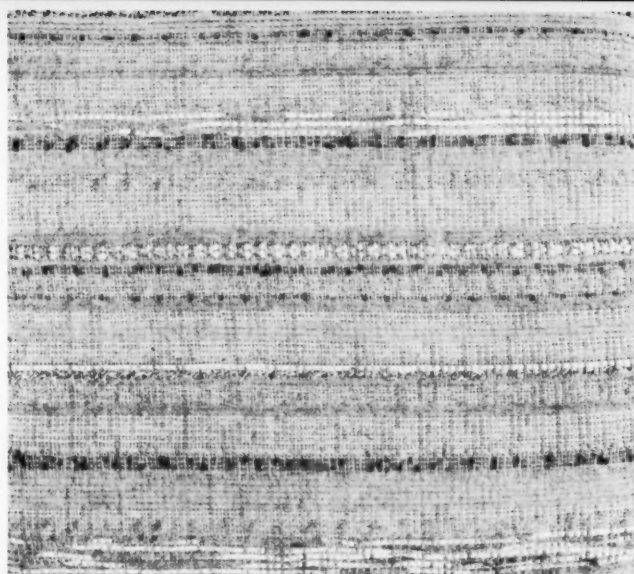
**ELIZABETH J. ANDERSON** has been weaving for the past ten years. She believes in weaving for practicality and relative permanence, as well as to produce an esthetically satisfying fabric. Because of the time and thought that is needed to produce a handwoven fabric, she wants rugs that will wear and resist soiling; curtains to give proper light control or, if necessary, privacy and/or warmth; blinds that can be cleaned with a stream of water; table runners that can be easily cleaned and will protect the table from heat, water, and scratches, as well as complementing the room and dishes with which they are used; wearing apparel that resists the ravages of fashion and enhances the wearer and his accessories. She has done commissioned work for public and private buildings. Commissioned work and some finished articles are available directly from her at her home.

**8** Pillow cover in tabby, yellow metallics and yarns in great variety of sizes, textures and shades.

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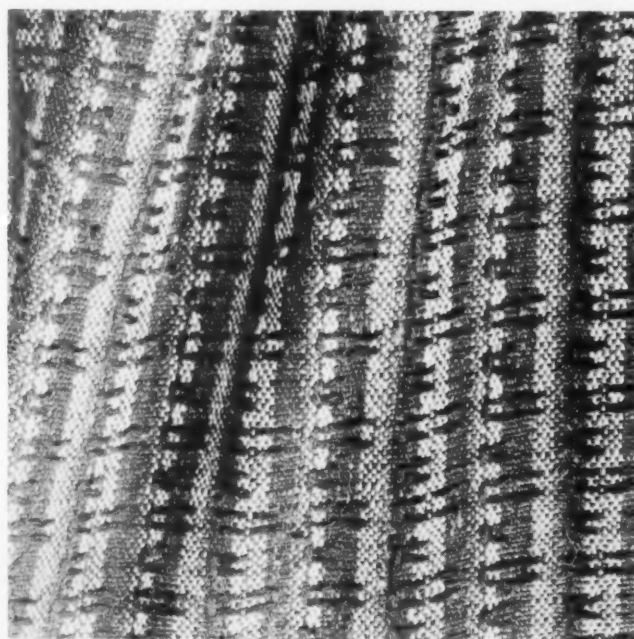
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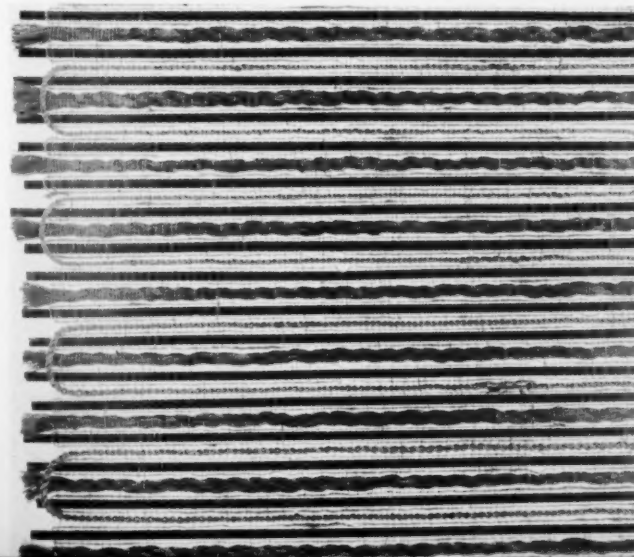


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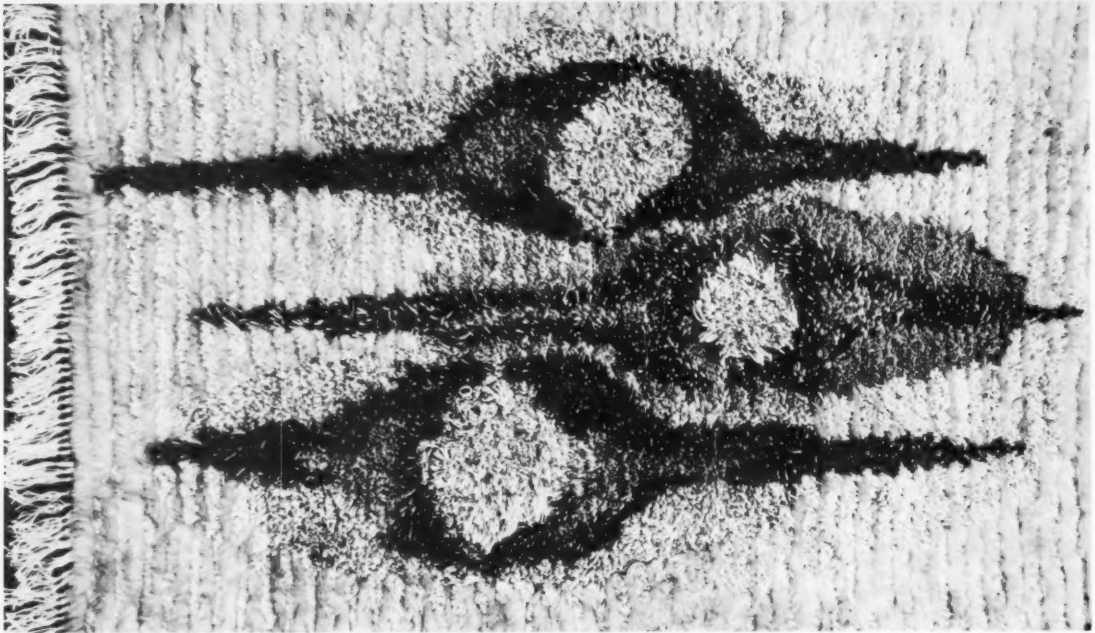
**LEE BARKLEY** studied at the University of Southern California and majored in applied design at the University of California in Los Angeles. He first became interested in weaving in San Francisco in the Dorothy Liebes Studio during the war. He operated a wholesale-retail handweaving business in Los Angeles for four years and is currently teaching handweaving at the Orange Coast College in Costa Mesa, California. His work is for sale by direct order.

**9** Shirt material, cashmere and silk; made on seven harnesses, two for ground weave and five for warp overshot.

**10** Rigid panel, linen warp, basswood and grass rope filler; plain weave.

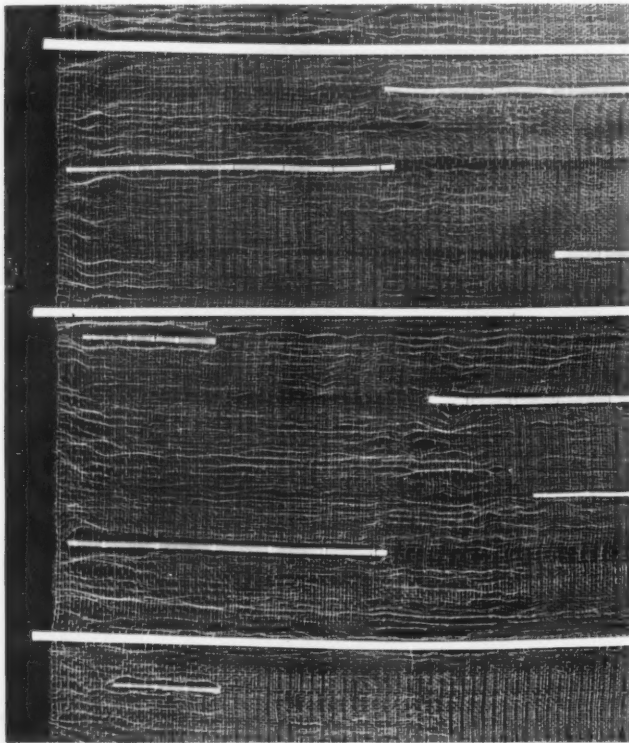
**11** Rya rug, warp and filler both wool and lambskin; made on five harness ground weave with Persian knots.



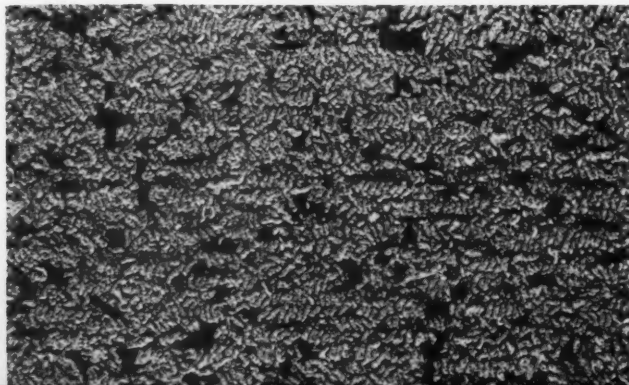


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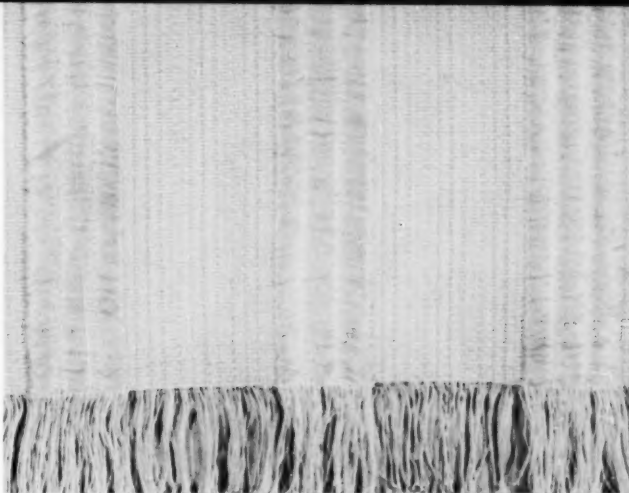
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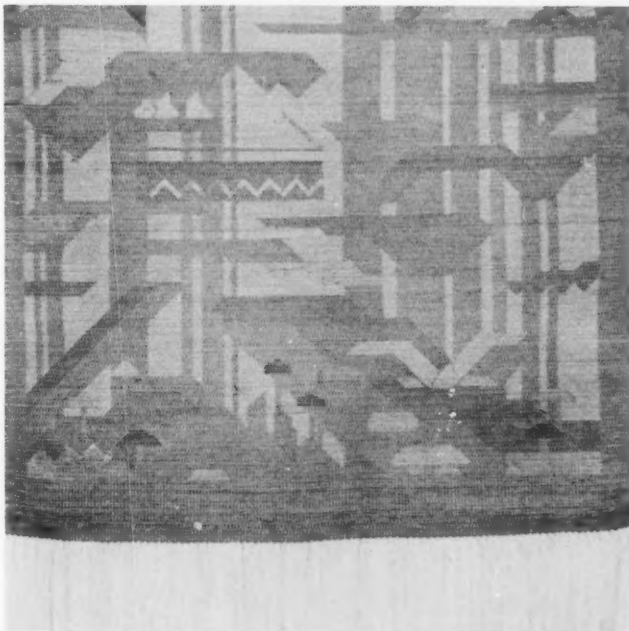
**THELMA BECHERER** began weaving in 1949. She studied at the Penland School of Handicrafts in North Carolina and has been teaching crafts for the past ten years. She likes to weave with a wide variety of materials, blending weeds with synthetics. Her work consists mainly of decorative pieces and is available through the League of New Hampshire Arts and Crafts or directly from her at her home.

**12** Tapestry, green, yellow and clear velon plastic with dried horsetails and cattails; plain weave.

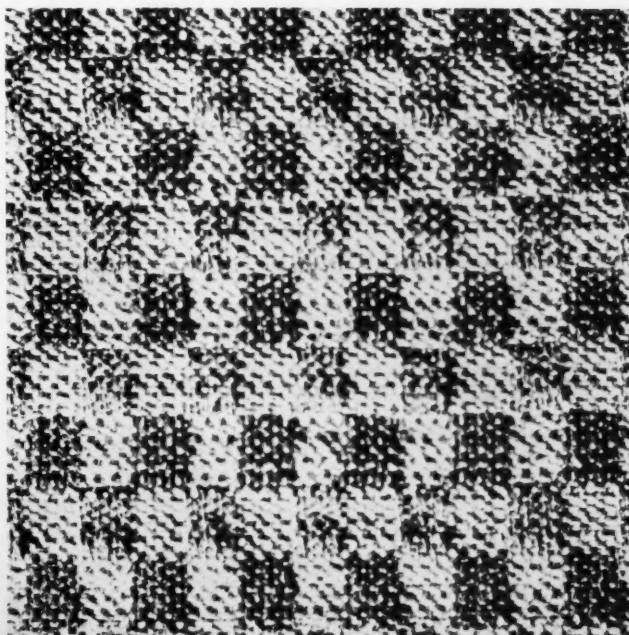
**13** Rug, warp fine nylon and wool thread; weft handwoven wool chenille.



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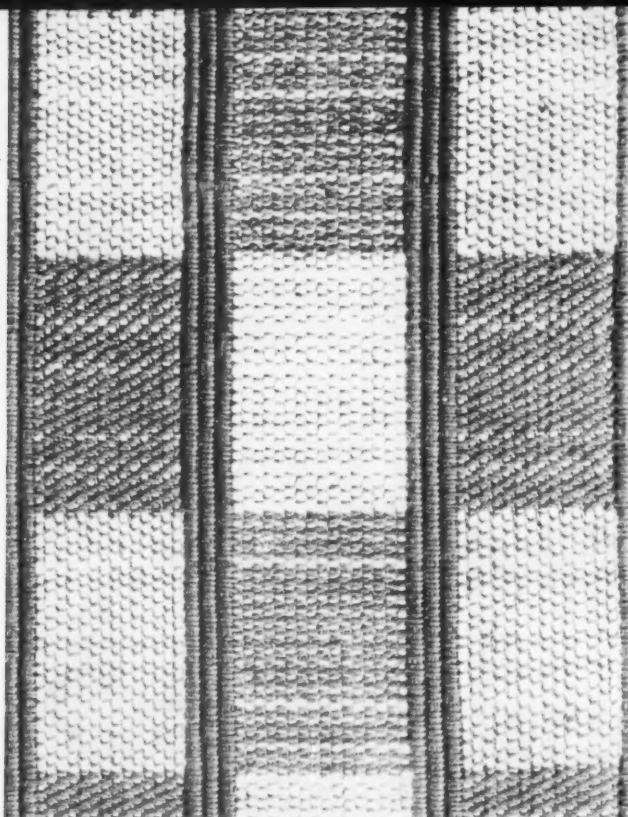


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**HILMA BERGLUND** was born in Stillwater, Minnesota. She studied at the St. Paul Gallery and School of Art, St. Paul Institute School of Art, Minneapolis School of Art, Minneapolis Handicraft Guild, and the University of Minnesota, where she received a B.S. in art education in 1929 and an M.A. in 1939. She also studied weaving in Sweden and at the Penland School of Handicrafts in North Carolina. She taught design and handicrafts at the St. Paul Institute of Art, the St. Paul Y. W. C. A., and at the University of Minnesota for twenty-four years until her retirement in 1954. She invented and patented the Minnesota Loom, a 20-inch table loom, convertible into a foot power loom, on which two or more pieces may be worked interchangeably. Equipment for removing the working parts of the loom with weaving attached is provided with each loom. Some of her pieces are for sale, but she does not weave to sell, since she weaves mainly for her own pleasure.

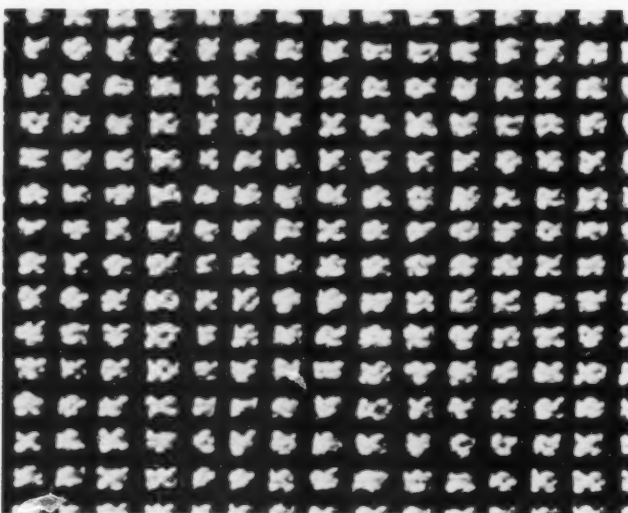
14 Drapery, plain weave with overshot of glass fiber; warp cotton of various sizes; weft cotton and glass fiber.

15 Wall hanging, laid-in weave; warp heavy linen; weft wool.

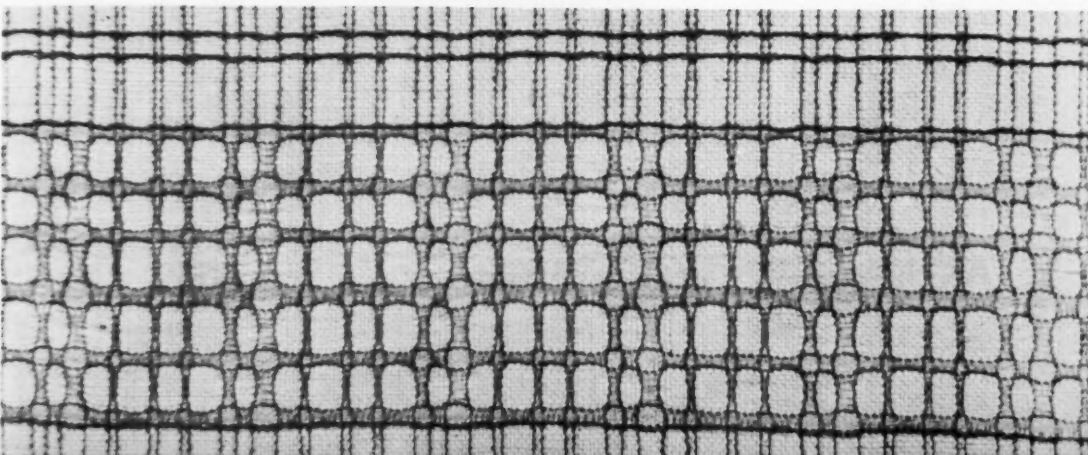


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**LILI BLUMENAU**, a native of Germany, studied at the Berlin Academy of Fine Arts. She moved to Paris before World War II and graduated from the Academy Scandinave; she also studied textile technology at the Weaving Studio Pola. In the United States she continued her studies at the Institute of Fine Arts of New York University, and was the first woman student to graduate from the New York School of Textile Technology. In addition to her own student weaving workshop, Miss Blumenau teaches at the Fashion Institute of Technology and Design in New York, where she initiated a weaving department in 1952. She also started a weaving workshop at Teacher's College of Columbia University, has been weaving instructor at New York University, and served as curator of textiles for the Cooper Union Museum for the Art of Decoration. She is the author of many books and has exhibited nationally and lectured to many weavers' guilds and design schools. Her work is for sale on contract only.

**16** Upholstery fabric, cotton, wool, rayon; combination weave.

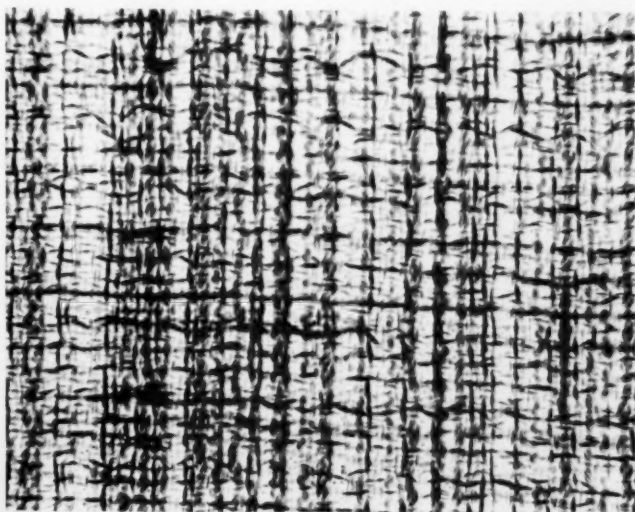
**17** Upholstery fabric, cotton, wool, rayon; combination weave.

**18** Upholstery fabric, cotton; basket weave.





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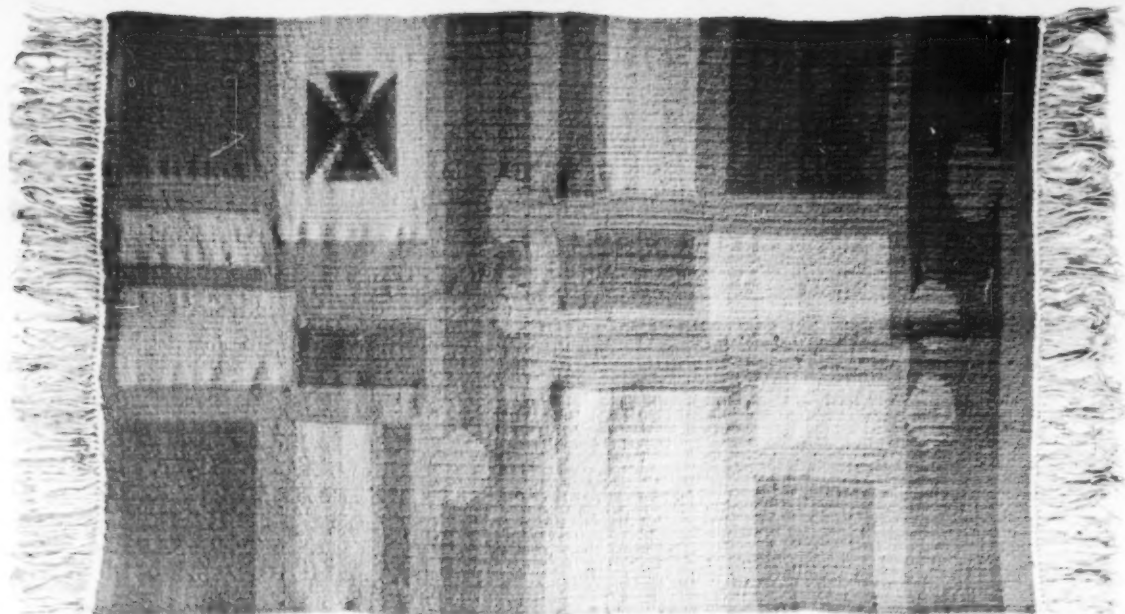


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**ELLA S. BOLSTER** has specialized in weaving for twenty years. She has traveled extensively abroad and studied at the Arts and Crafts College in Teheran, Iran. She also studied handweaving with Mary Atwater and Anni Albers. Currently she is teaching and lecturing on design in handweaving. Orders for her work are taken at her home studio.

- 19 Casement cloth, random stripes, deflected thread in both warp and weft.
- 20 Wall hanging, black cotton and rayon novelty with stained-glass colors in tapestry wool.
- 21 Drapery fabric, silk, linen, cotton, rayon, original draft and treadling.

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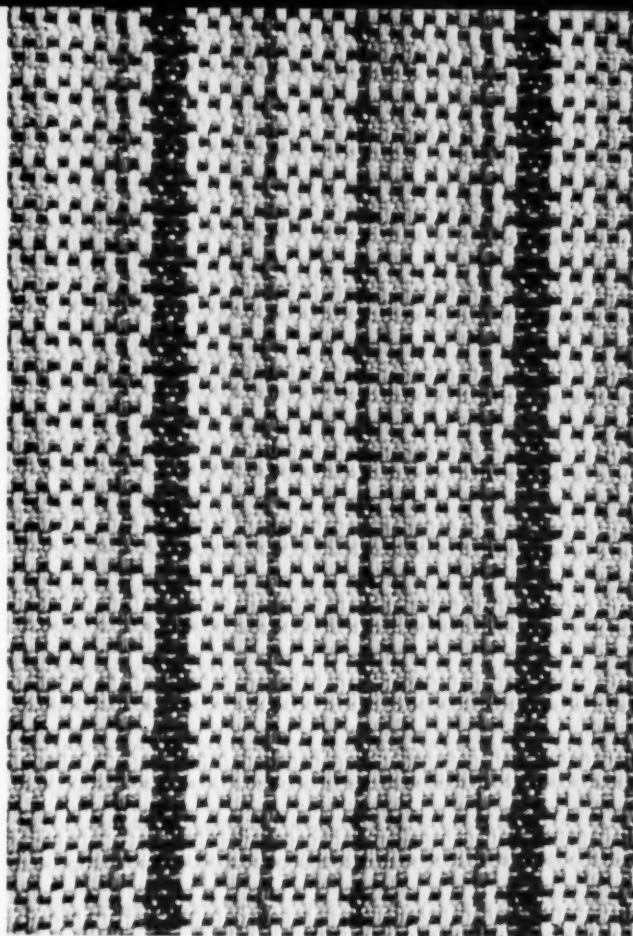


**JANICE BORNT** studied weaving at Cranbrook Academy of Art, Bloomfield Hills, Michigan, and at the Haystack Mountain School of Crafts in Liberty, Maine. Currently she is operating her own studio in Boston in the winter and in Ogunquit, Maine, in the summer. Weaving and commissioned work are sold directly from both shops.

**22** Saddle blanket, wool, cherry and dark reds, orange fuchsia.

**23** Flossa rug, wool and linen, natural white, black.





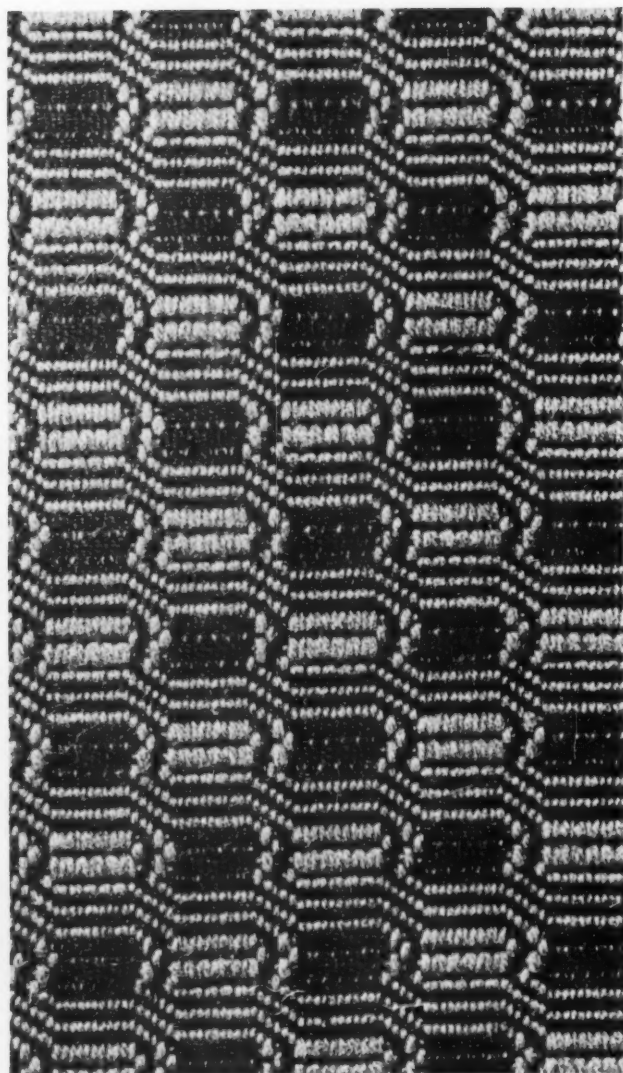
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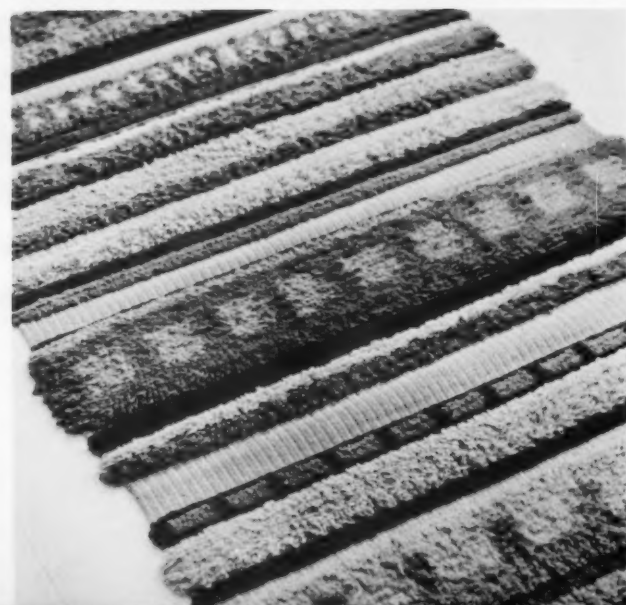
**DAVID BRADLEY** was born in New Orleans in 1918. He received a B. A. at Tulane University, did graduate work at the University of Texas, the University of Michigan, and studied weaving with Berta Frey and others. He also attended the Penland School of Handicrafts in North Carolina, the Escuela de Bellas Artes (San Miguel de Allende, Mexico), and the School for American Craftsmen at Rochester, New York. He has done custom design and weaving of special orders for decorators, dress designers, and specialty shops and was Curator of Crafts at the Laguna Gloria Art Gallery in Austin, Texas, where he is currently Curator-Director. His work is for sale by special order from his studio; America House, New York; Handmakers, Houston, Texas; and the Laguna Gloria Art Gallery.

- 24 Upholstery, natural, beige, brown, orange and rust; warp faced, cotton rep.
- 25 Casement cloth, natural linen, brown cotton, orange waxy silk, broken twill.



26

27



**JES BROWN** was born in California and for fifteen years was connected with the art department of Paramount Pictures, Inc., prior to his three years of service in the United States Coast Guard during World War II. After the war he attended the University of Hawaii, majoring in ceramics, with secondary interests in weaving and oriental art. As a graduate of the University of Hawaii and later as a student of weaving under Lili Blumenau, he did free-lance designing as a sideline to his occupation as a commercial photographer in New York City. Two years ago he opened his own studio for student instruction in New York. His work is available on special commission directly from him.

- 26 Upholstery fabric, black and olive wool; black nylon warp with wool fill; colonial overshot technique.
- 27 Rug, orange, magenta, coral, gold, green, purple and turquoise blue; varying height in pile, rows mixed with soumak technique and exposed vertical rib warp areas.

**MARY BALZER BUSKIRK** was born in Mountain Lake, Minnesota, and received an A. B. as a painting major at Carleton College, Northfield, Minnesota, and an M. F. A. in weaving at Cranbrook Academy of Art in Bloomfield Hills, Michigan. She did graduate work in painting and graphics at the University of Minnesota and studied weaving at the Fletcher Farm Crafts School with Berta Frey and Lili Blumenau. She was art instructor in the New Ulm, Minnesota, public schools, weaving and design instructor at the Cleveland Institute of Art, and has lectured to various craft and weaving groups. She has exhibited widely and her work is represented in museums and private collections. Most of her textiles are for sale directly from her and from exhibitions.

- 28 Wall hanging, 32 inches by 42 inches; warp cotton and rayon in black, brown and bronze; weft, black rayon with wool laid in, jute outlining the color patches, color effect of reds and yellows.
- 29 Wall hanging; 18 inches by 49 inches; warp predominantly blue stripes in two layers, woven in variation of double cloth with a third layer of brown wool appearing to shade between the stripes; weft wool.
- 30 Wall hanging, 32 inches by 25 inches; warp cotton and rayon in black, brown and bronze; weft, black cotton and rayon with red osier branches and vegetable dyed wool in brown and gold laid in with variation of double weave.

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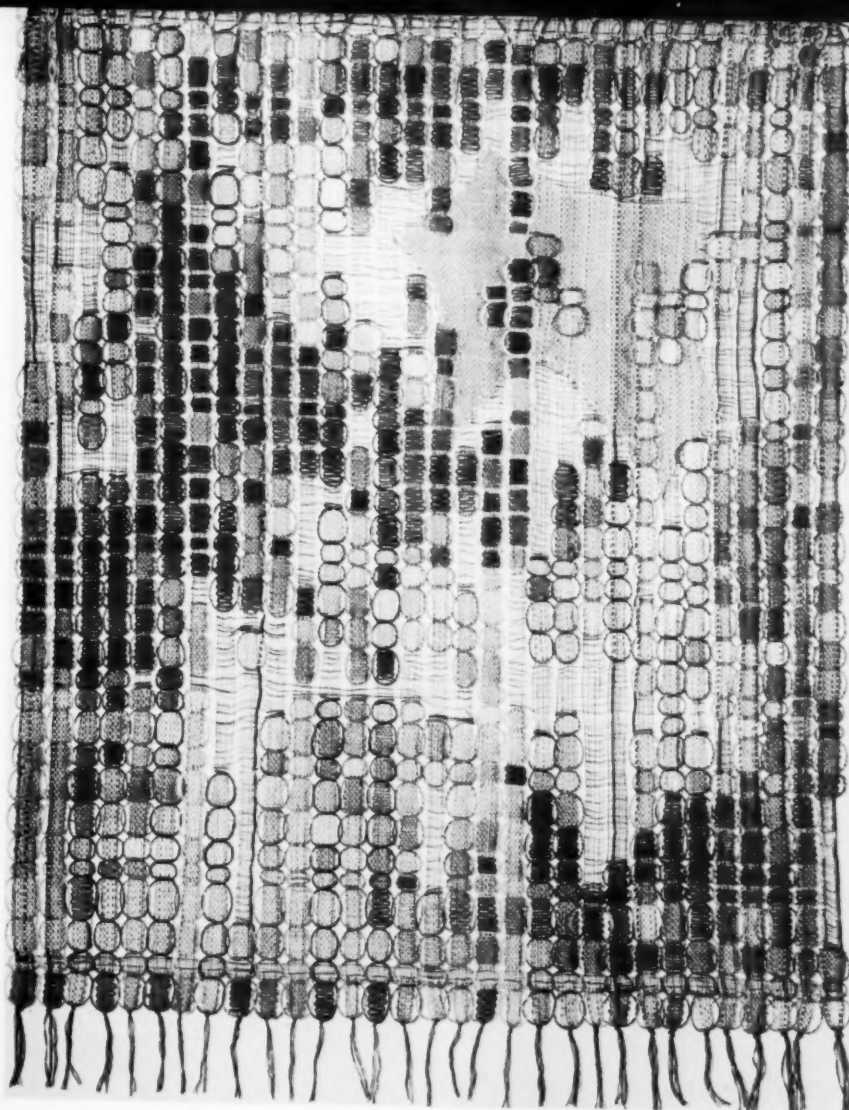
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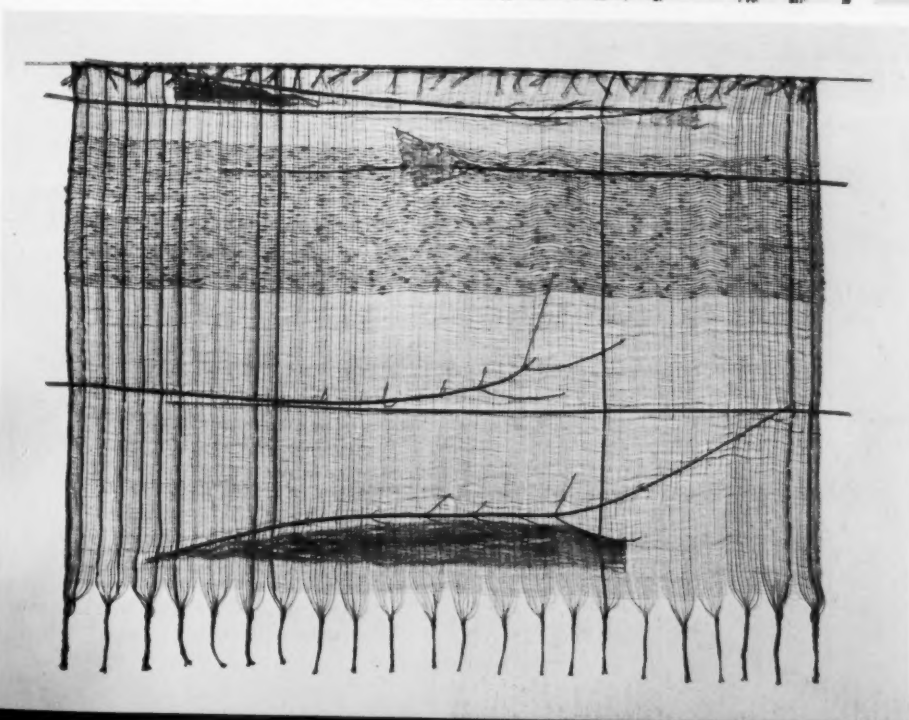
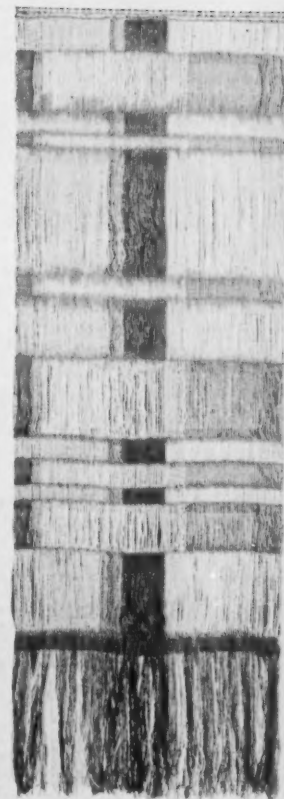
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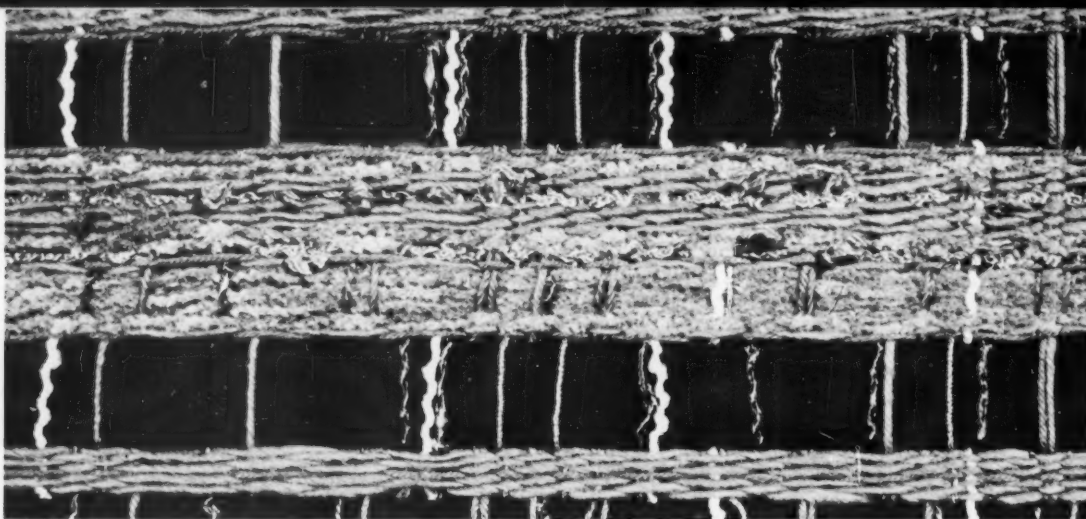
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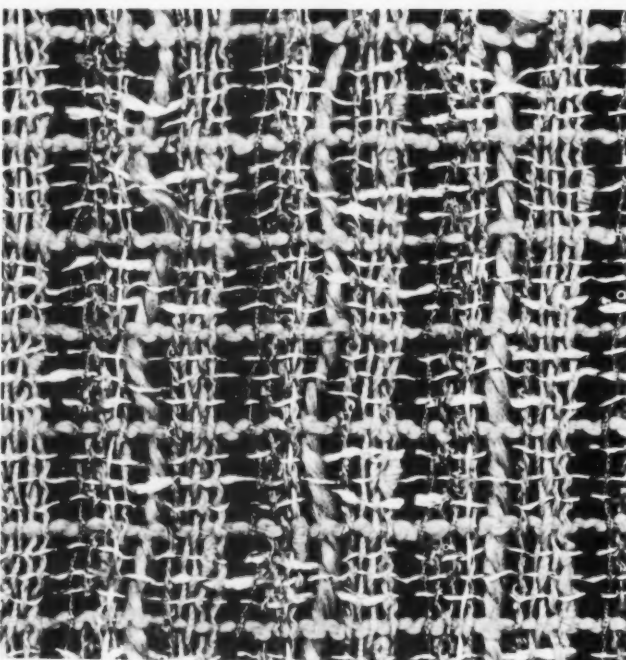
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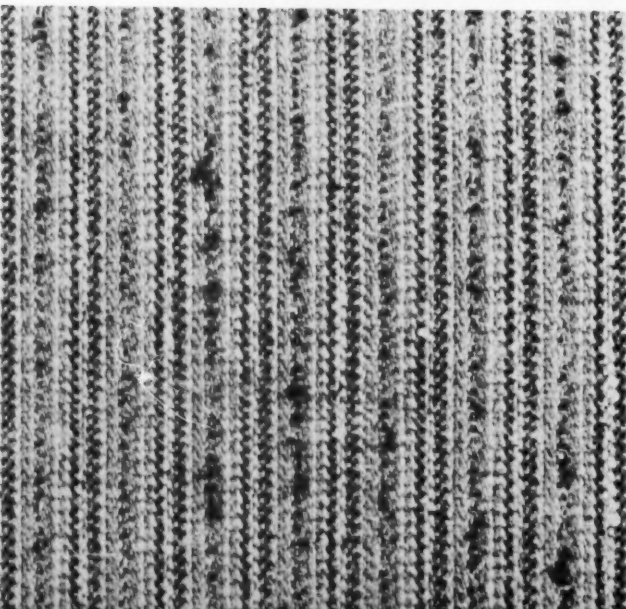
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33



**ELEANOR JUNE CALDWELL** received a B. S. in education at the Southwest Missouri State College, Springfield, an M. A. and Ed. D. at Columbia University Teachers College. She taught art in the Waterloo, Iowa, high schools, Southwest Missouri State College, Springfield; weaving and jewelry at the Fort Hays Kansas State College; jewelry, weaving, and metalwork at Columbia University Teachers College. Currently she is Chairman of the Department of Fine Arts at Northwest Missouri State College in Maryville. Her work is for sale by special order only.

"My work thus far has been based primarily on basic variations of twill. This gives me more freedom to explore the unlimited possibilities of the fibers themselves in their various weights, sheens, colors and textures. My weaving is focused toward my own growth in the knowledge of this craft to lend strength to my teaching."

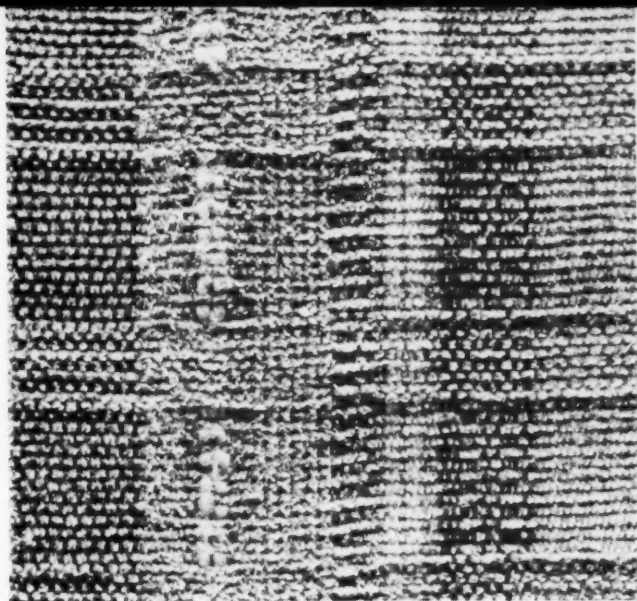
**31** Room divider, warp random threading of cotton threads in browns, rust and orange with white rayon ratine and turquoise metallic accent threads; weft ebony birch strips, brown and tan cotton, tan chenille and red-orange loup accent thread.

**32** Casement fabric, warp variations of gold in cotton, rayon, metallic, jute, with black ratine; weft nylon and gold metallic slub with gold cotton novelty.

**EVELYN DEGRAW** received an A. A. at Stephens College, Columbia, Missouri, a B. F. A. and M. S. E. at the University of Kansas in Lawrence. She also studied at the Saterglantan Weaving School in Insjon, Sweden. She has done research in the teaching of design for weaving in the United States, Mexico, Canada, and Europe. Currently she is associate professor of design at the University of Kansas. Her work is available on commission directly from her.

**33** Sports jacket fabric, grayed blues in silk, wool and mohair.

**34** Upholstery, textured in chenille, linen, metallic guimpe and novelty twists in related colors.



34



35



36

**CHARLOTTE K. ENGLE** studied design and painting at the Art Institute of Chicago and Scripps College at Claremont, California. It was there that she became interested in weaving and she has since worked in that medium exclusively. She also studied at Cranbrook Academy of Art, Bloomfield Hills, Michigan, with Marianne Strengell, and at the Haystack Mountain School of Crafts, Liberty, Maine, with Anni Albers. She set up a weaving department for the Detroit Institute of Arts and taught in the adult education program there for two years. Her work, one of a kind, is for sale at her studio-workshop.

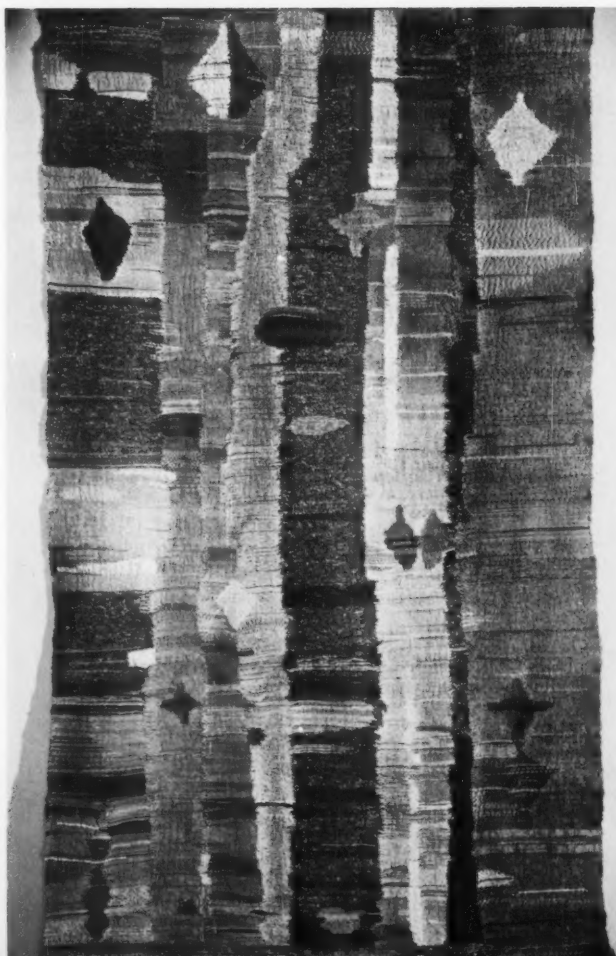
**35** Left, wool drapery material; right, stole, wool, mohair, metallic.

**36** Rug, brown, gray and white, 3 feet by 4½ feet; cut Flossa on a tapestry background with random design.





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38



18

**MILDRED FISCHER**, painter and tapestry weaver, was born in California and graduated from Mount Holyoke College, South Hadley, Massachusetts, where she majored in psychology. She studied textile design in Vienna and at the Art Institute of Chicago, weaving at Cranbrook Academy of Art, Bloomfield Hills, Michigan, and at schools and studios in Finland, Norway, and Sweden. She has taught at Stephens College, Columbia, Missouri, and Fort Wayne (Indiana) Art School, and was head of the art departments at Knox College in Galesburg, Illinois, and Lindenwood College for Women in St. Charles, Missouri. Her work is for sale through exhibitions and at her home.

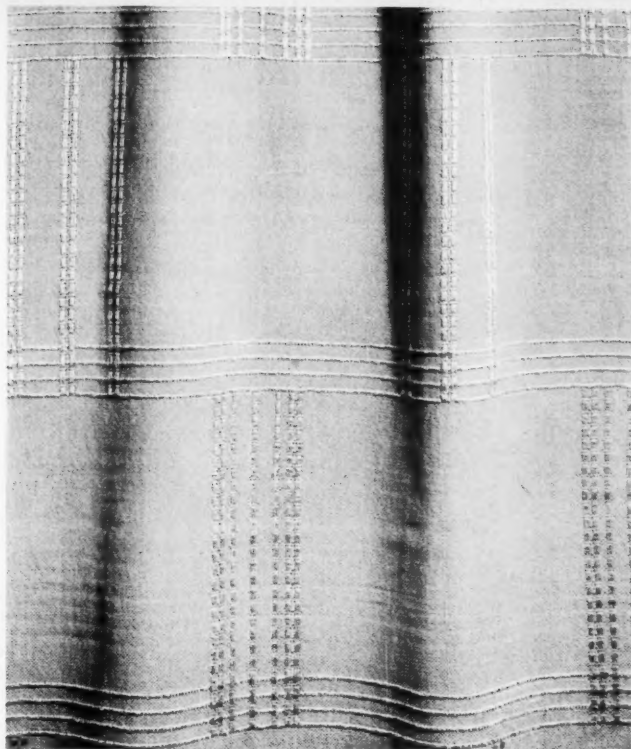
"I conceive of tapestry-weaving as a fine art quite independent of painting—albeit as expressive. My ultimate concern in tapestry is to produce the well-crafted, pliable article that can mitigate the hard surfaces in modern architecture, buffer sound, and temper the light; and which will maintain its own long-lasting enthusiasm on the wall of a home, dormitory, office, church, hospital or school."

**37** Tapestry in mixed yarns with black linen warp; 33 inches by 48 inches.

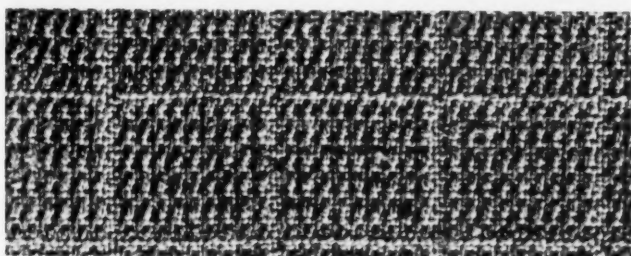
**38** Tapestry woven in variety of yarns with linen warp; 36 inches by 72 inches.

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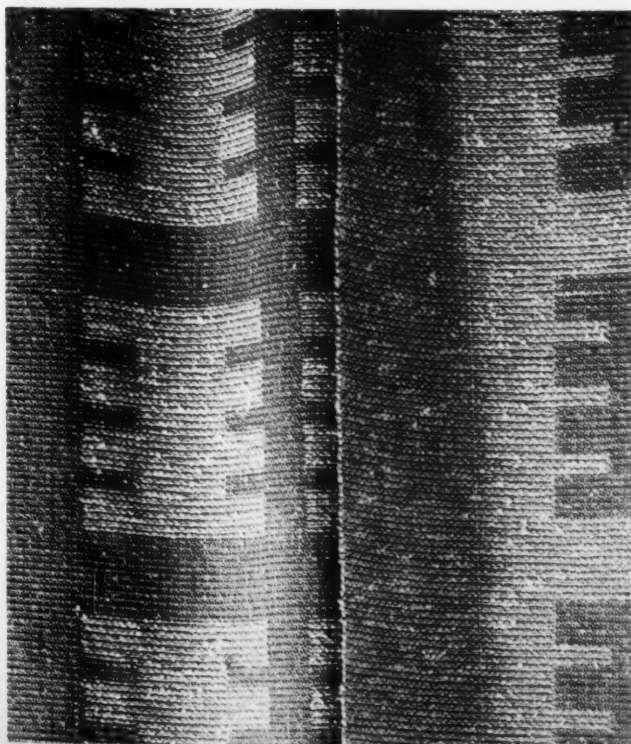
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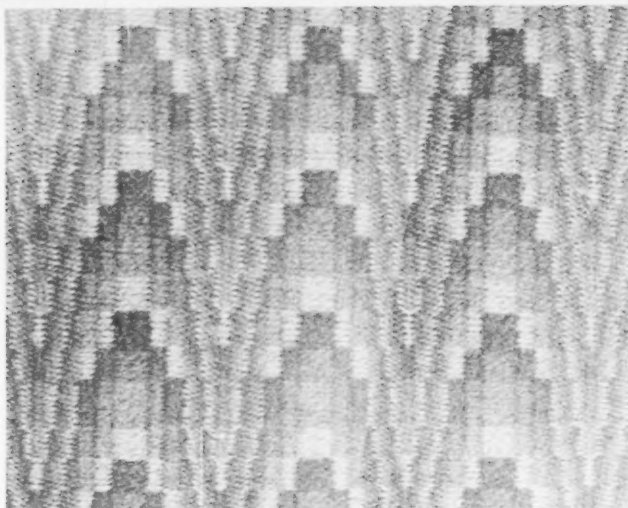
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**CLAIRE FREEMAN** graduated from the Parsons School of Design in New York and worked as a commercial artist for several years. She began the study of weaving with Edna Minor at the Craft Students League in New York, later becoming an associate teacher with Miss Minor, during which period she designed textiles for decorators. She also studied with Ulla Cyrus in the Textile Institute in Borås, Sweden, and with Esther Perheentupa in Hämeenlinna, Finland. Currently she is weaving instructor at the Westchester Workshop, White Plains, New York, as well as at the Craft Students League. Her work is not for sale, since she uses it when teaching and lecturing.

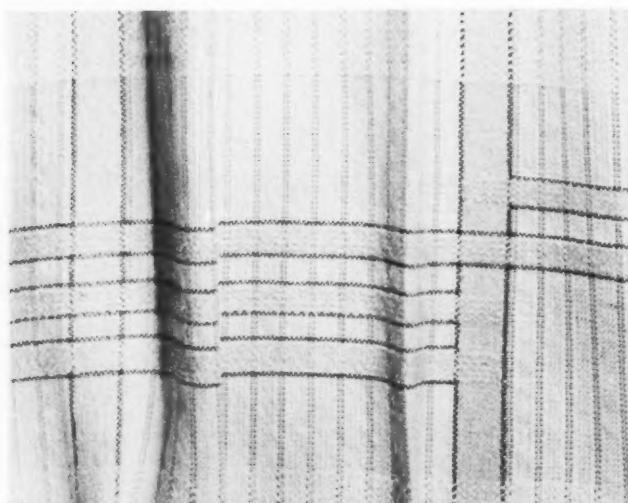
"Interpreting ideas of design through the innumerable facets that weaving offers is always stimulating. Helping others to see the wide variety of expression possible in the mingling of color and design brings pleasure and satisfaction to both students and teacher."

- 39 Drapery material, blue and greens and straw color rayon, giving an iridescent effect; design created by warp floats and heavy horizontal weft bands.
- 40 Upholstery material, rayon and silk in shades of red; technique — a variation of summer and winter weave.
- 41 Drapery material, cotton, blue, green and golden yellow; reversible blue and green background with design in yellow on one side, the reverse on the other side; technique — summer and winter.

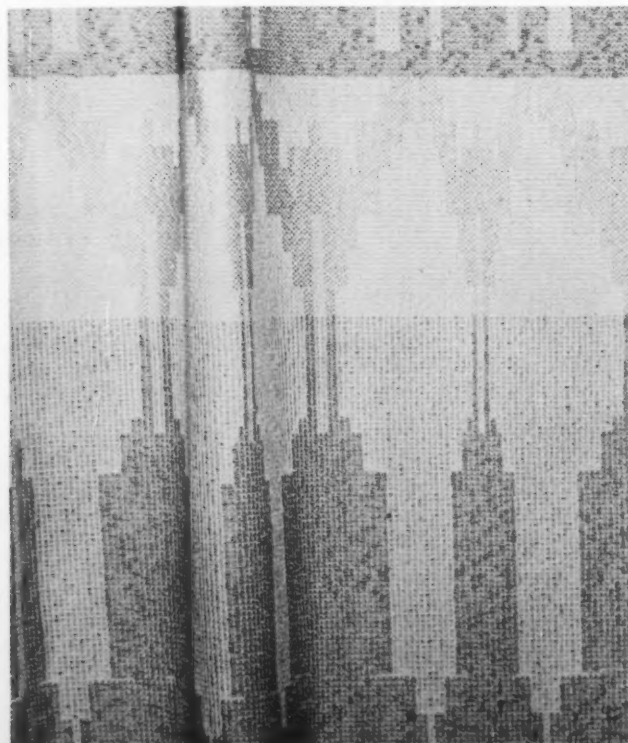
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43



44



**BERTA FREY** received her education at the University of Texas, Kansas State Teachers College, New York University, and the U. S. Army Medical School. She studied weaving with Emmy Sommers, Ingeborg Longbers, Louise Lande, and Edward F. Worst. She has taught art in the Texas public schools, Cornell University Extension Adult Education, occupational therapy in the U. S. Army Hospitals, and was inspector of Navy textiles. She is author of many books on weaving and her work is exhibited throughout the country. Only occasional pieces are for sale in the Woodstock Guild Shop, Woodstock, New York, or at the New York State Craft Fair. For the most part her work is done to individual order only and no fabric is ever copied for a second customer.

**42** Upholstery material, 40/2 linen warp at 24 ends per inch; weft four shades of a single color of 18/2 worsted.

**43** Drapery material, all rayon; four harness twill woven in tabby except for decorative stripes which are a broken twill; 12 ends per inch.

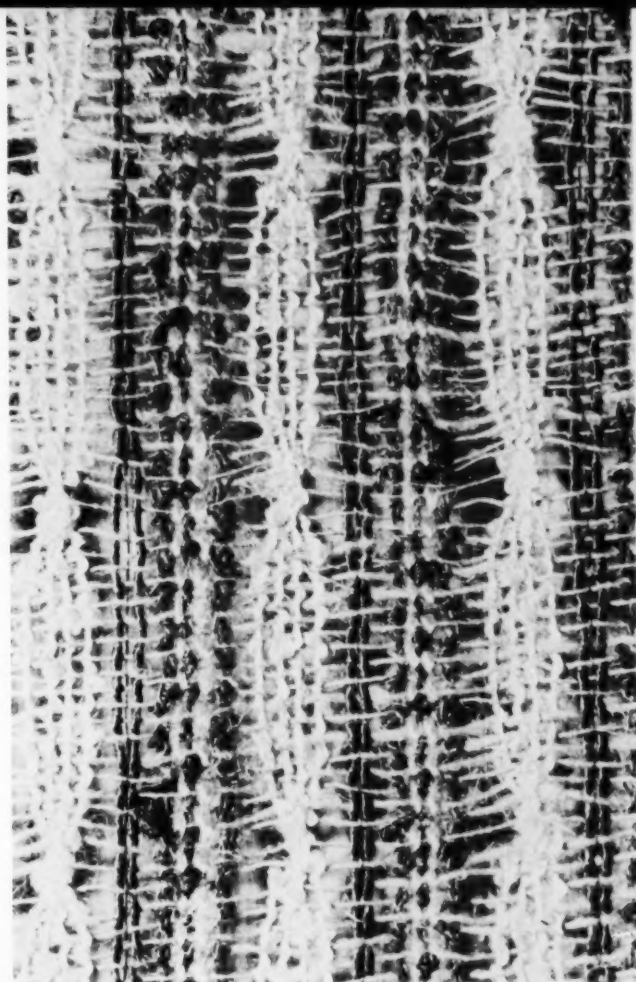
**44** Drapery material, all silk; warp at 40 ends per inch; four different silks for weft; summer and winter weave on an old coverlet draft.

**45** Material for a blouse, woven-in tucks require two separate warps; 40/2 white cotton at 48 ends per inch; Spanish weave done with #10 pearl cotton, tabby weave.

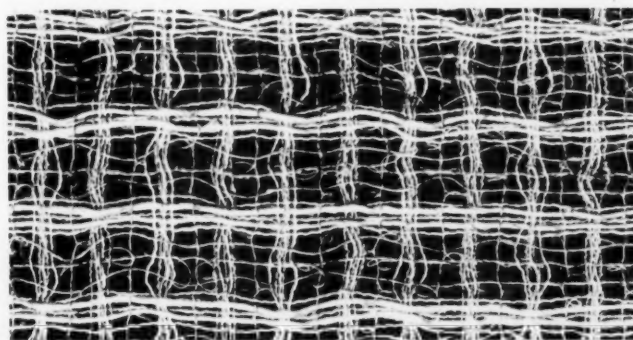
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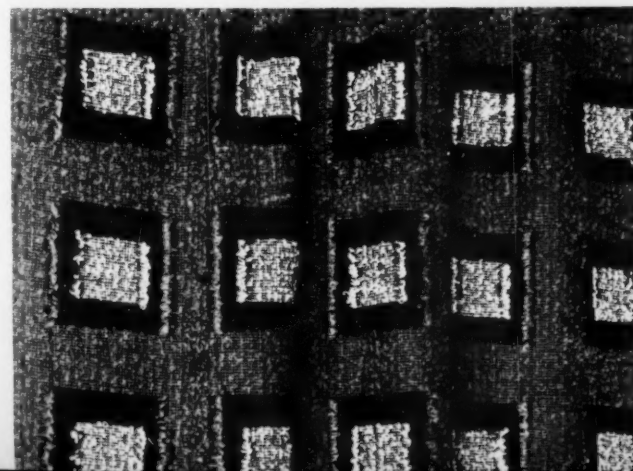




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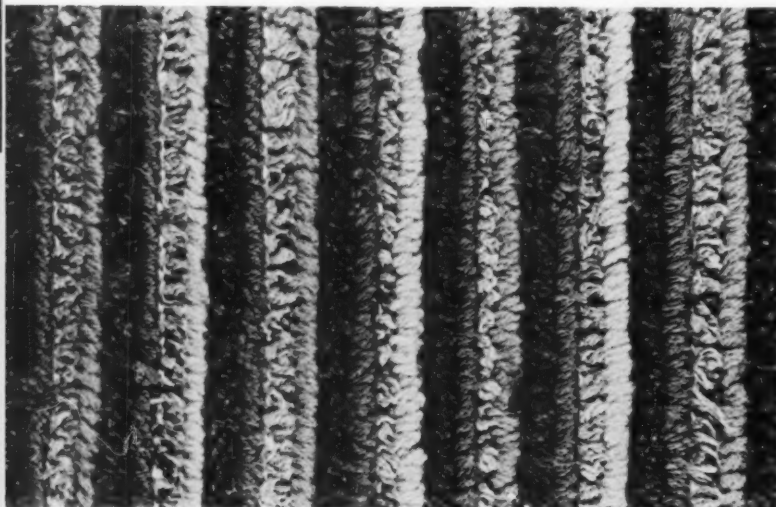
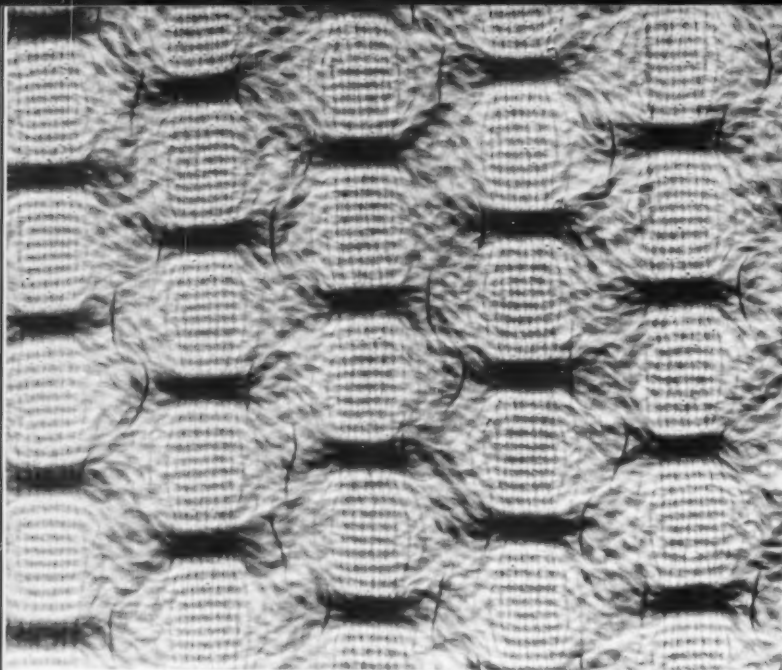
**EDITH GARLAND** began weaving in the early thirties under the direction of a friend who had been trained in Sweden. Later she took courses in color and design from Rudolph Schaeffer, Kay Geary, and Marie Murelius. She also studied weaving techniques with Cay Garrett at the Yarn Depot in San Francisco. Her work is available at her home.

**46** Casement cloth in linen, nubby rayon and silk, gray, beige and white; gauze weave technique.

**CAY GARRETT** graduated from Whitman College in Walla Walla, Washington, with majors in English and Greek. She has been weaving for about twenty-five years, having studied with Mary M. Atwater, Kay Geary, and Trude Guernonprez. For the past seven years she has been conducting classes and workshops and teaching private students at the Yarn Depot, San Francisco, and in other parts of California. Her work is not for sale since all of her time is now devoted to teaching.

**47** Sheer casement cloth, lace weave in linen, cotton, mohair, jute, rayon, mohair loop, natural and white.

**48** Skirt fabric, swivel weave in wool, silk, wool loop in black, white, rust.



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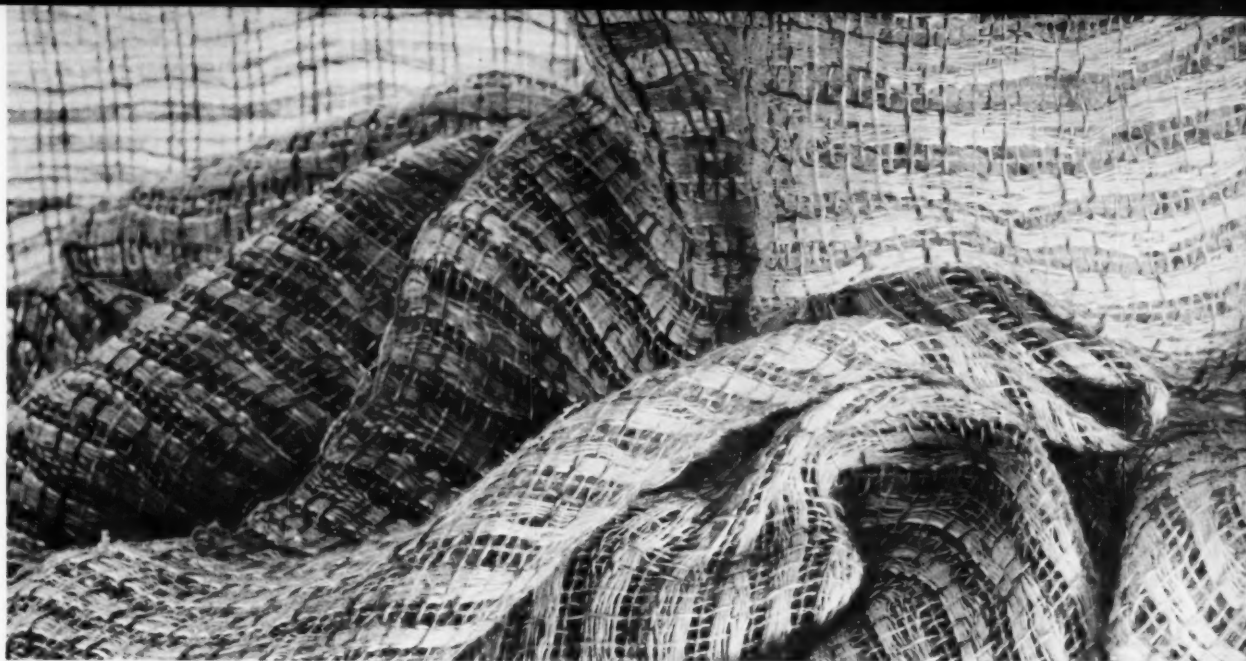


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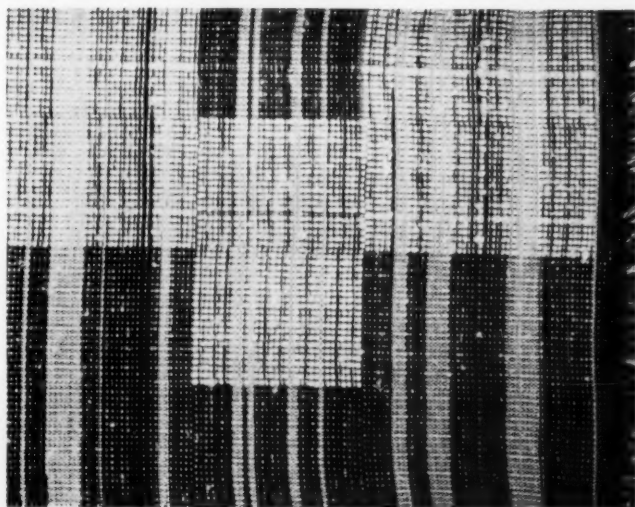
**SUE BUTZOW GOLDBERG** started weaving in 1952 at Antioch College in Yellow Springs, Ohio, where she received a B. A. in art. During her college work-study program she worked in the studios of Lili Blumenau and Dorothy Liebes. She was also employed in the design department of Jack Lenor Larsen, Inc. for two years, where she did textile designs. Receiving a scholarship to the Haystack Mountain School of Crafts, in Liberty, Maine, she spent the summer of 1958 as assistant in the Weave Shop. During the school year of 1958-59 she worked for an M. F. A. at Cranbrook Academy of Art in Bloomfield Hills, Michigan, under the guidance of Marianne Strengell. Currently she is doing free-lance designing.

- 49 Casement cloth, creamy white all mohair.
- 50 Flossa rug, cut and uncut loops in stripes of red, orange, brown, rust and black.
- 51 Casement cloth, all oyster white mohair.
- 52 Upholstery fabric, warp of hemp, filling of beige heather wool, brocading warps of wool and mohair.





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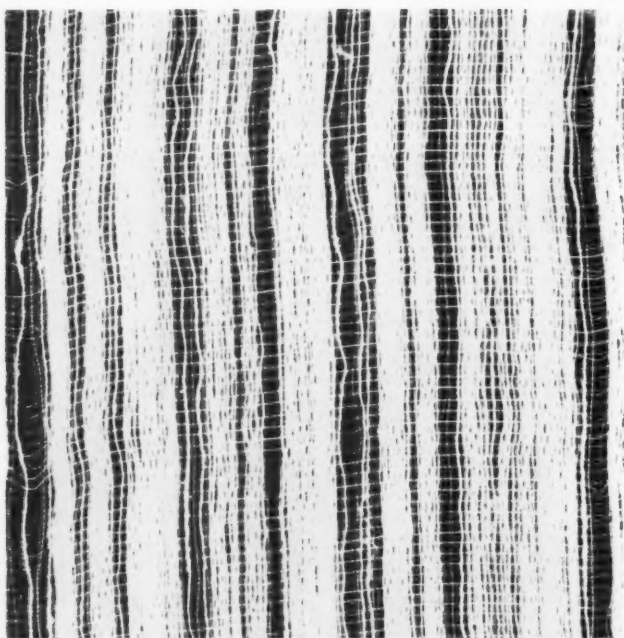
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**TRUDE GUERMONPREZ** received her professional training at the Arts and Crafts College in Halle, Germany. She received a diploma from a textile engineering school in Berlin and also studied in Sweden and Finland. She has taught at Black Mountain College in North Carolina, the Pond Farm Workshops in Guerneville, California, the California School of Fine Arts in San Francisco, and is currently associate professor at the California College of Arts and Crafts in Oakland. She has conducted seminars and lectured at the University of California in Berkeley, the University of Oregon, Eugene, and the University of Washington, Seattle. Her work is for sale at her studio and at The Cliffhouse, San Francisco.

- 53** Casement cloth, linen, polyester fiber, mock leno weave.
- 54** Rug, 4 feet by 6 feet, unspun mohair and wool, white, olives and browns.
- 55** Tapestry, 40 inches by 30 inches, wool, silk, linen.

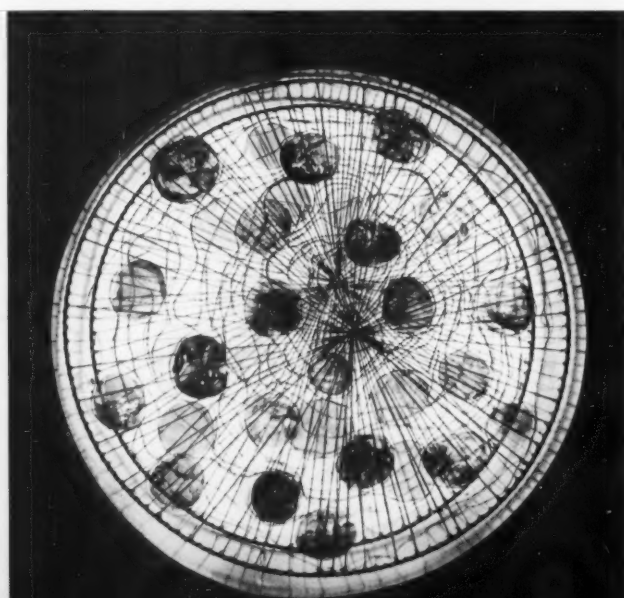


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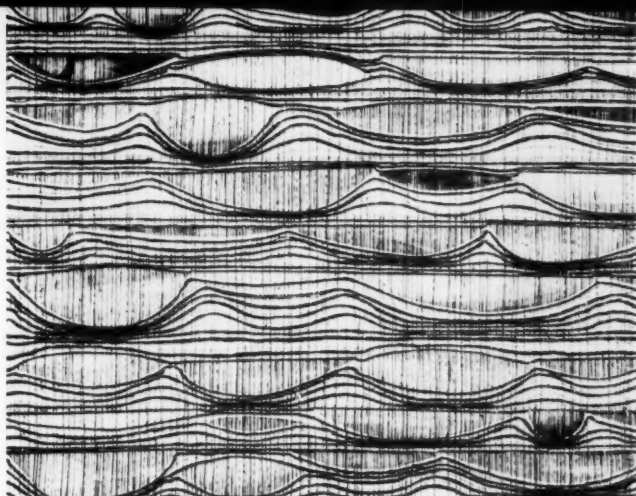
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**KATE J. HALL** attended the University of Wichita for two years, specializing in ceramics and jewelry, and studied painting at the Wichita Art Association. She has attended intensive workshops conducted by many well known weavers, including Elsie Gubser and Dorothea Hulse. Her work is for sale at her home.

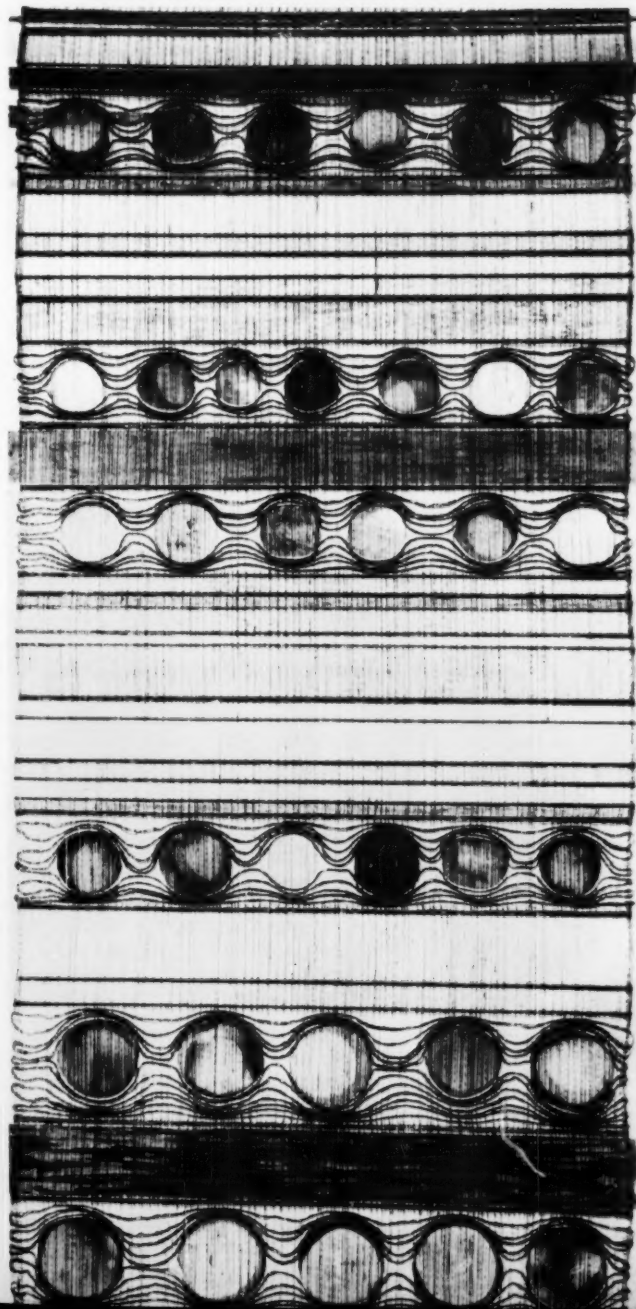
"I was hired by the city of Wichita to supervise an arts and crafts program which included handweaving and about which I knew nothing. It was through study of the weaving books in the city library, trial and error, and a lot of mid-night oil that I became a weaver. I have recently learned to spin on my century-old spinning wheel and am now experimenting with vegetable dyes."

**56** Suit material, left, 6 harness brown heather tweed with the sixth thread flecked in orange; warp natural and both warp and weft an untwisted wool. Center, yellow wool tweed, 4 harness, woven in twill with a shot of looped mohair between each shot; warp natural. Right, warp very fine wool. Woven in tabby with stripes of royal blue and green.



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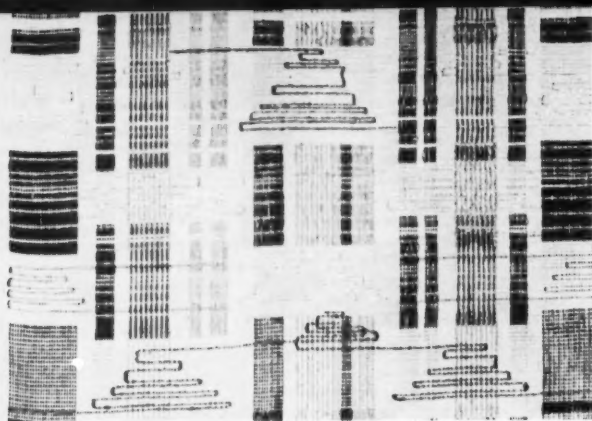


**TED HALLMAN** received an M. F. A. in textiles at Cranbrook Academy of Art, Bloomfield Hills, Michigan, a B. F. A. and a B. S. in education, cum laude, under a Senatorial Scholarship for study at Tyler School of Temple University, Philadelphia. He has taught at the Haystack Mountain School of Crafts, Liberty, Maine; Cranbrook Academy of Art; Detroit Institute of Arts; and Tyler School of Temple University. He has exhibited extensively, and his work is represented in many museums and private collections. His work is for sale by direct order.

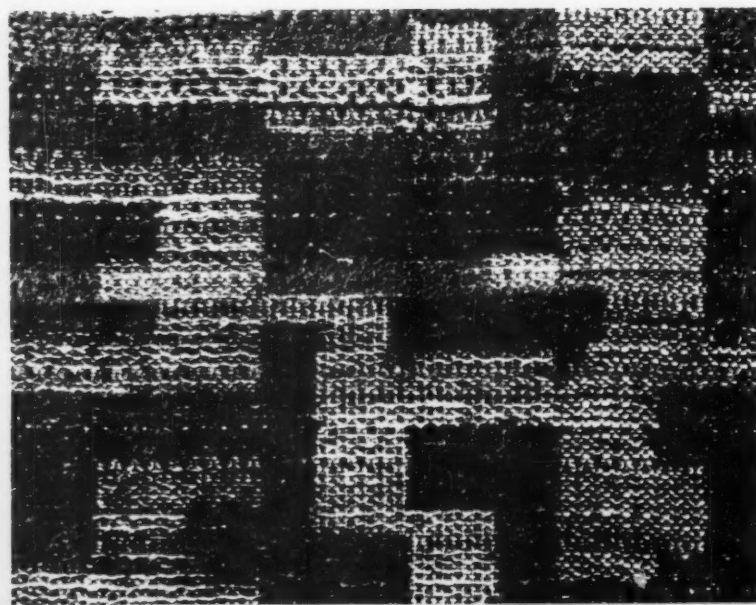
- 57 Casement cloth, linen, saran and pinia.
- 58 Dome installation screen, dyed acrylic plastic.
- 59 Screen, dyed acrylic plastic.
- 60 Screen, dyed acrylic plastic.



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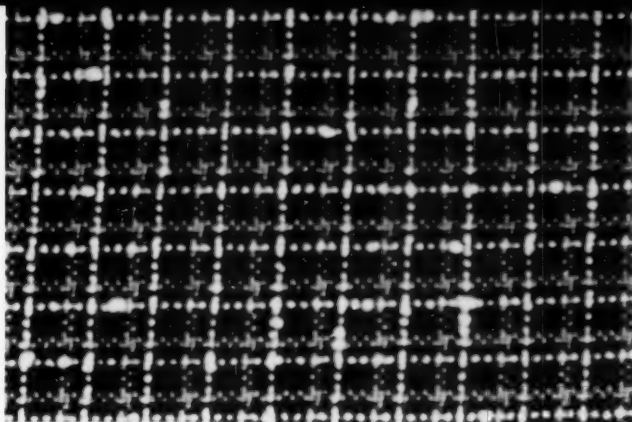
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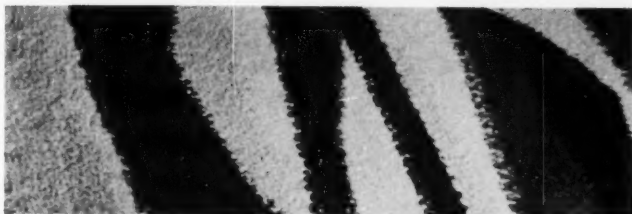
**ESTELLA M. HENKEL** received a B. S. in art education at Texas State College for Women (now Texas Women's University). She began weaving as a hobby in 1942 and taught at a tuberculosis rest camp for children. She studied with Mary Starr Sullivan and Ingeborg Longbers, at Gatlinburg, Tennessee; Floyd La Vigne at Woodstock, New York; Trude Guernonprez at Pond Farm Workshops in Guerneville, California, and at Haystack Mountain School of Crafts in Liberty, Maine. For the past six years she has been teaching at the Museum of Fine Arts in Dallas, the Dallas Y.W.C.A., and the Fort Worth Art Center. Most of her work is done on commission, but some pieces are for sale at the Dallas Museum of Fine Arts and at Handmakers in Houston.

- 61 Wall hanging, warp controlled color blocks, background in linen and jute, colors in wool, cotton, rayon, metal.
- 62 Wall hanging, uncontrolled use of white and near-white fibers of cotton, silk, rayon, linen.
- 63 Wall hanging, a summer and winter experiment using black, white and blue cottons and rayons.

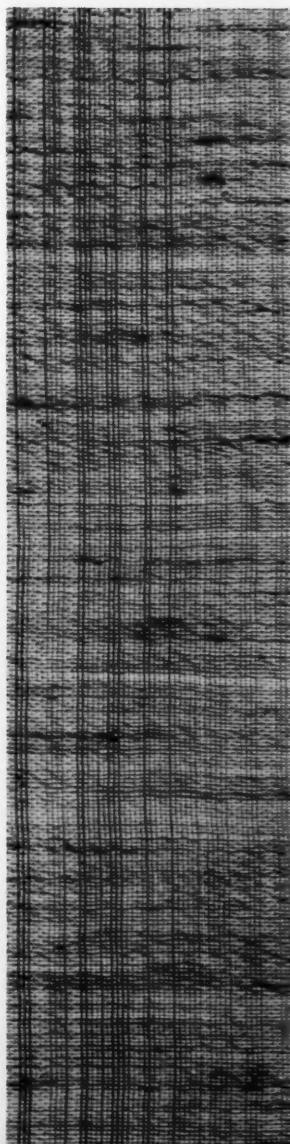
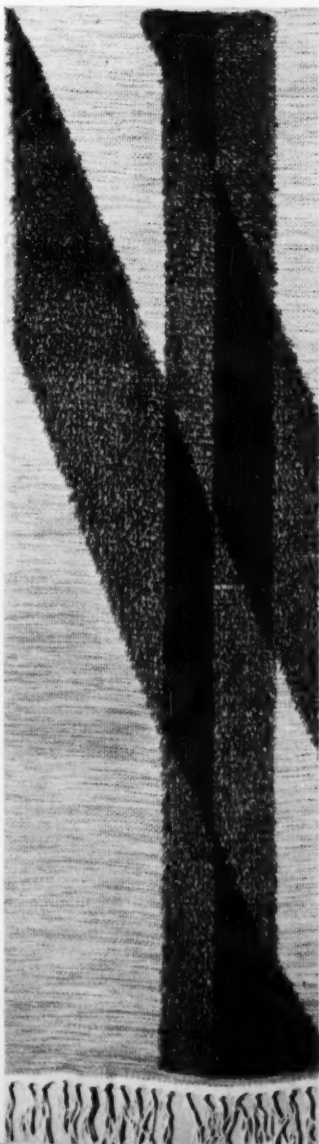
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**ANNE WILKINSON HESS** received a B. F. A., majoring in interior design, at the University of Kansas, Lawrence. She is a graduate student and assistant instructor in textile design and weaving at the University of Kansas. Some of her work is for sale at the Design Department, University of Kansas.

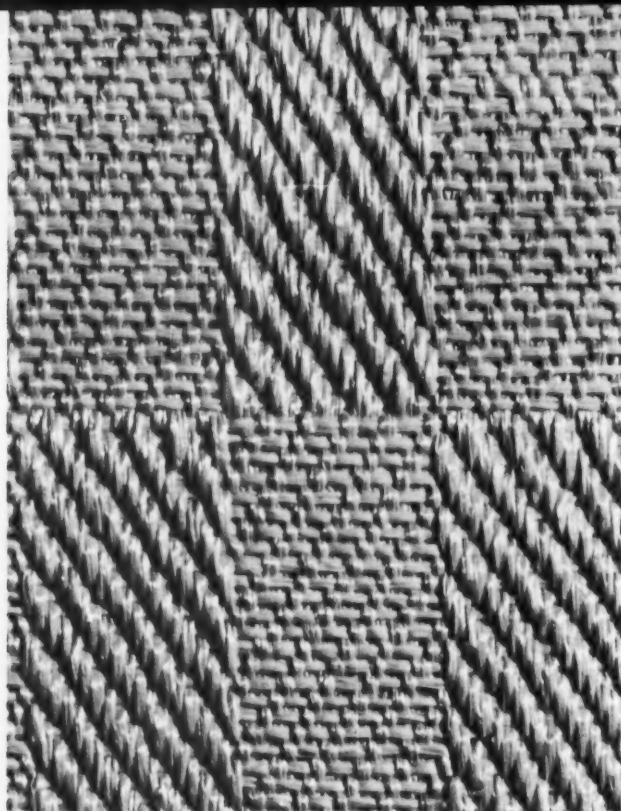
**64** Yardage, all wool plaid, tabby weave, brown, rust, champagne.

**65** Rug, cut Flossa technique, linen warp, wool rug yarn in black, brown, gold and pale green.

**LILLY E. HOFFMANN** was born and educated in Germany and studied weaving with the late Florence House in New York. She has her own studio at Route 2, Dünbarton Road, Concord, New Hampshire, and teaches at the League of New Hampshire Arts and Crafts and at the Manchester (New Hampshire) Institute of Arts and Sciences. She also conducts summer classes for the Vermont Craftsmen's Society at Fletcher Farm Craft School in Ludlow, Vermont. Her weavings are in many museum collections, and her panels, hangings, and altar cloths are in many churches. Most of her work is made to order and sold directly from her studio, but the shops of the League of New Hampshire Arts and Crafts, Design Research, and the Upper Story in Cambridge, Massachusetts, and Marion Ruth in Boston, sell some of her pieces.

**66** Wall hanging, warp natural linen; weft yellow-green background design in dark red and dark green-yellow; 2 feet by 5 feet.

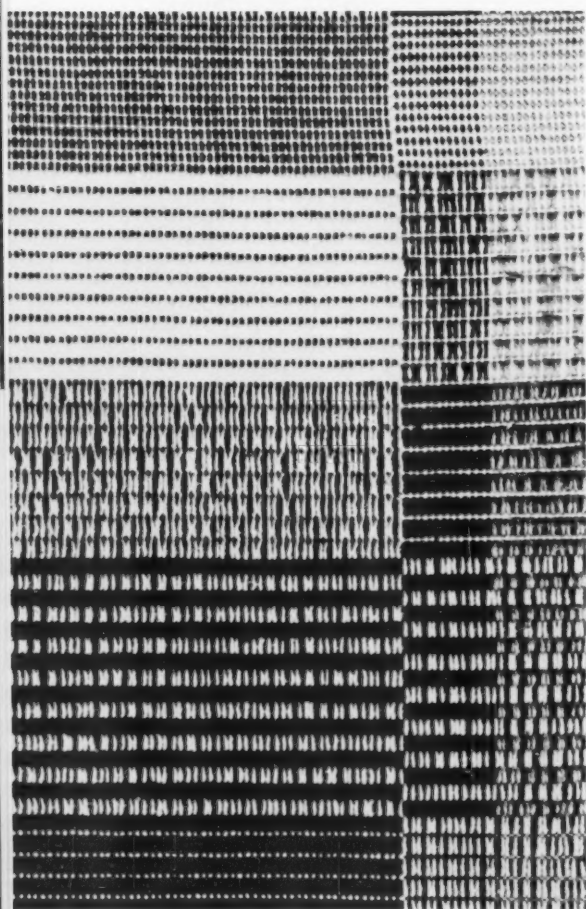
**67** Curtain material in tan, beige and brown jute and acetate thread on cotton warp; 48 inches wide.



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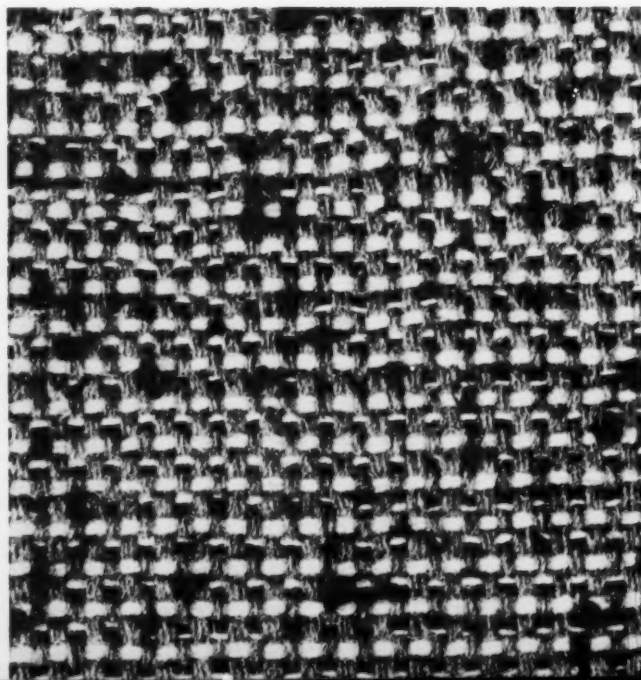
PAT HILL was educated in public and preparatory schools and majored in art at Carnegie Institute of Technology, Pittsburgh. She began weaving in 1951 and studied with Kate Van Cleve and the Master Craftsmen of Boston Weavers' Guild. She is primarily interested in design and works in areas of upholstery, dress yardage, and tapestries. Her work is available at her home.

- 68 Space divider, eight harness twill damask; warp and weft natural strawmode.
- 69 Tapestry, four harness log cabin; warp white and black cotton, 10/2 gray linen; weft white and black carpet warp.
- 70 Upholstery fabric, four harness twill; warp blue heather; weft twisted astrakan black with white wool.



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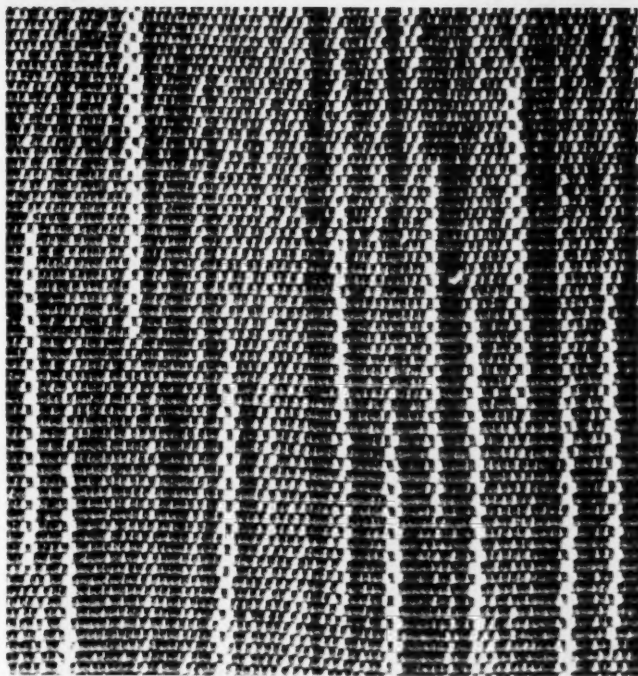


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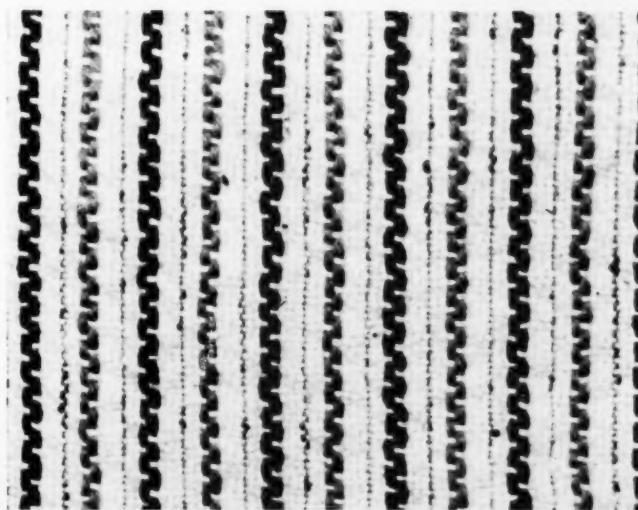
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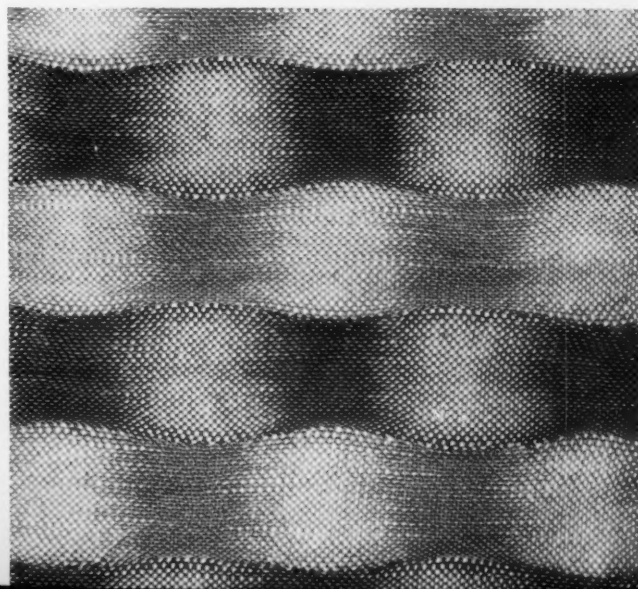




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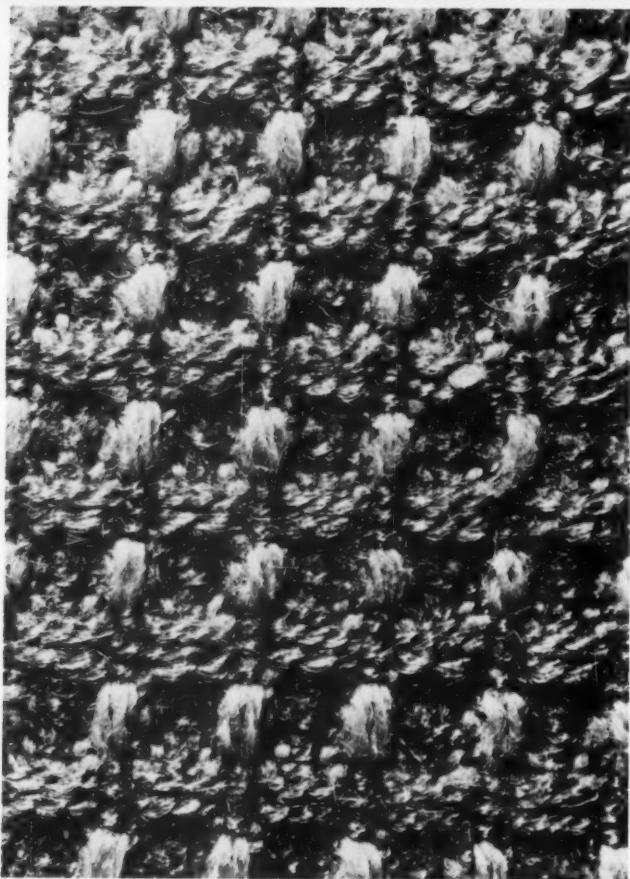
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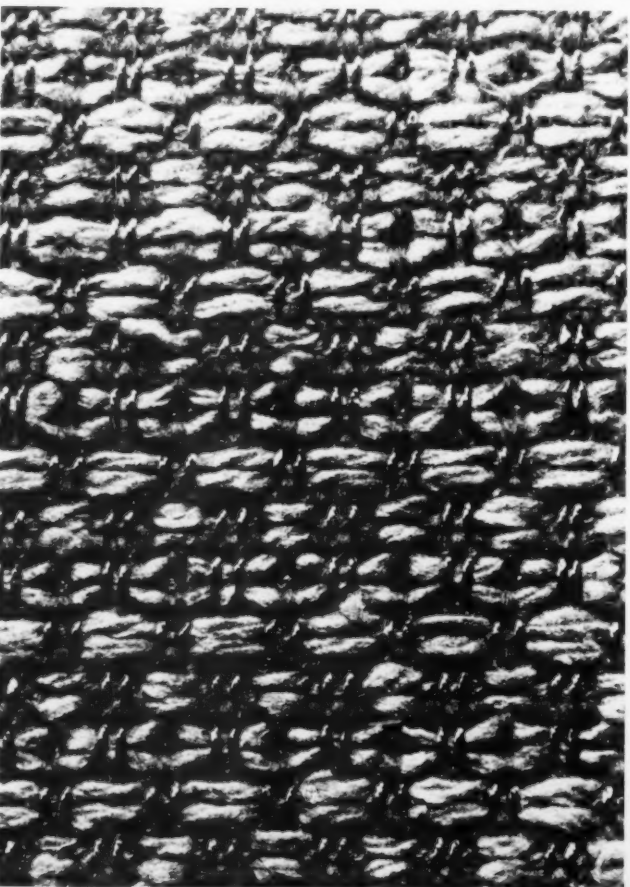
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**MARIE HOWELL** received a B. F. A. in textile design at the Rhode Island School of Design. She also studied with Jack Lenor Larsen at the Haystack Mountain School of Crafts, Liberty, Maine, Connecticut College for Women, and the Philadelphia Museum School of Art. Currently she is teaching weaving at the Rhode Island School of Design and is a "visiting scholar" at the University of Delaware art department. Her handwoven production is limited to wall hangings and short yardage custom orders. Inquiries should be directed to her home.

- 71 Rug, handwoven in white cotton warp, black wool filling; 6 feet by 8 feet.
- 72 Fabric, handwoven in white; black, blue wool and blue silk warp; white wool filling.
- 73 Wall hanging, handwoven in turquoise and olive cotton warp, white spun rayon filling; 20 inches by 30 inches.



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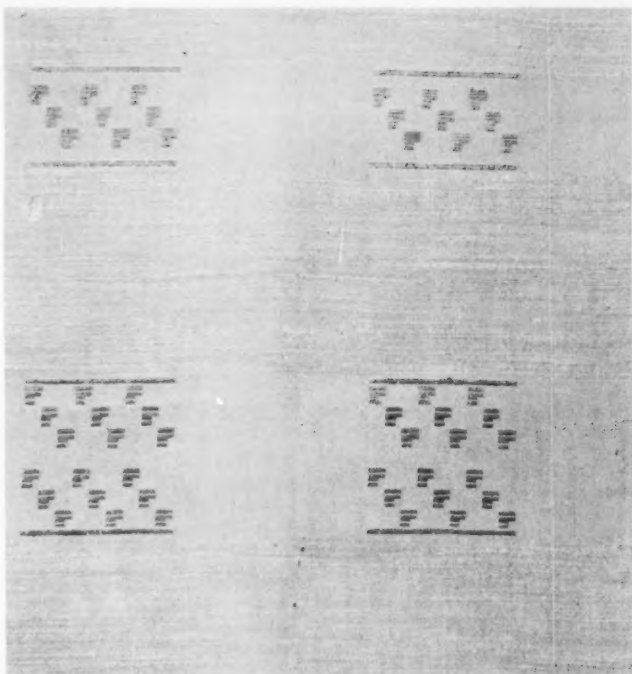


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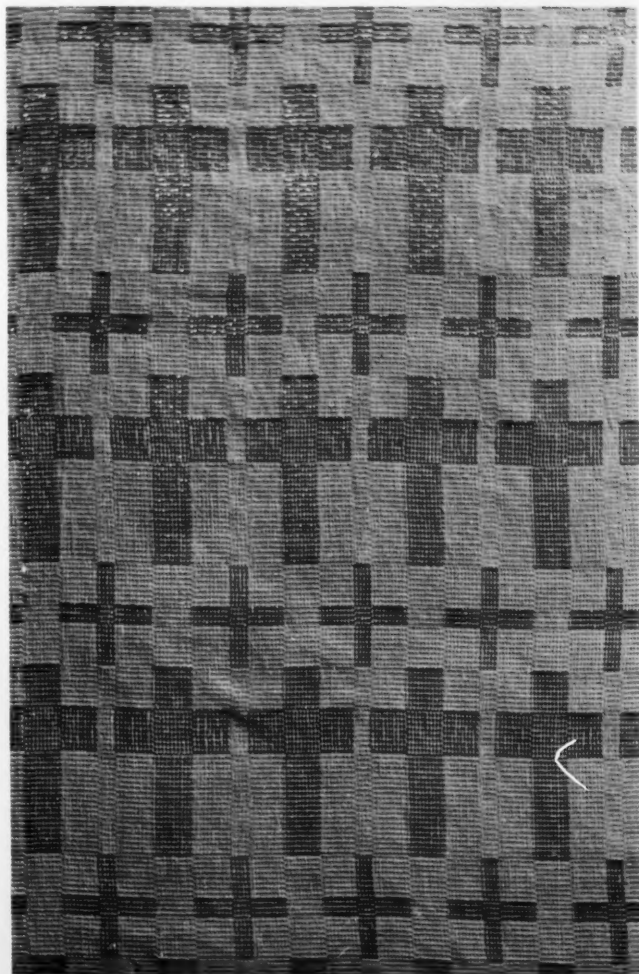
**JO ANN HUNTSMAN** received a fine arts degree in weaving at Cranbrook Academy of Art, Bloomfield Hills, Michigan, and was awarded a Fulbright grant to further her studies for a year in Scotland. She also attended the Haystack Mountain School of Crafts, Liberty, Maine, where she worked with Lili Blumenau and Jack Lenor Larsen. Currently she is working with an outstanding tapestry weaver, Ronald Cruickshank, and attending classes at a technical college in Galashiels, Scotland. Her work is for sale through her studio at Morgantown, Indiana. Smaller items such as ties, scarves, stoles and mats are sold at The Accent Shop, 109 East 34th Street, Indianapolis, Indiana.

**74** Upholstery fabric made in traditional threading with emphasis on color and yarn, combining synthetic and natural fibers.

**75** Upholstery fabric made in traditional threading, but with weaver's own treadings and use of contemporary color fiber combinations.



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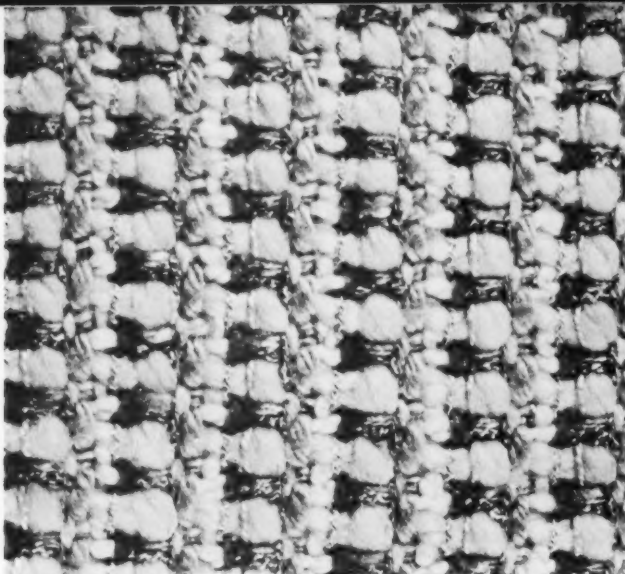


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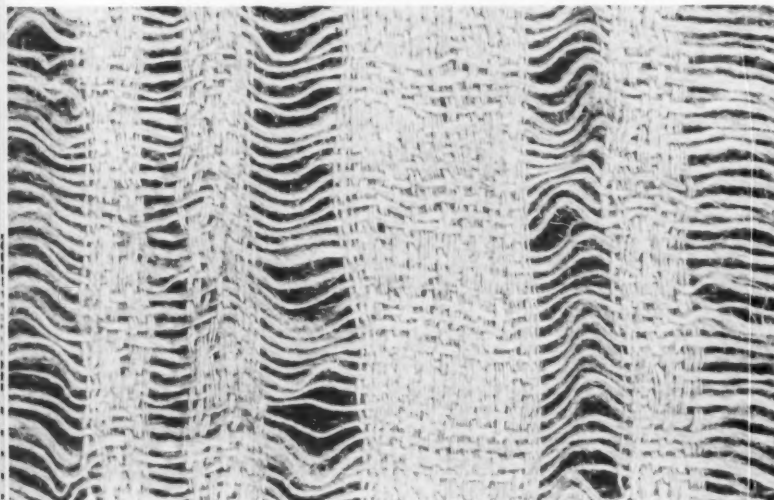
**DOROTHY KAESTNER** studied weaving with Mrs. Evelyn Neher, color and texture with Jack Lenor Larsen, weaving and theory with Stanley Zelinsky, in Fulford, Quebec, basic design with Matthew Wysocki at the Silvermine Guild of Artists in Norwalk, Connecticut, and color theory with Mrs. Jackie von Ladau. Her work is for sale at her own shop, the Handcraft Shoppe in Darien, Connecticut.

- 76 Drapery fabric, gray and cherry linen; warp pattern weave; 8 harness, 20/2 gray linen warp on one warp beam set 24 ends per inch; 20/2 cherry linen on second warp beam; weft 20/2 gray linen and 6/1 white slub linen.
- 77 Altar cloth fabric, gold and white linen, crackle weave; 4 harness, 50/2 bleached linen set at 40 threads per inch; 50/2 linen and gold lame welt.

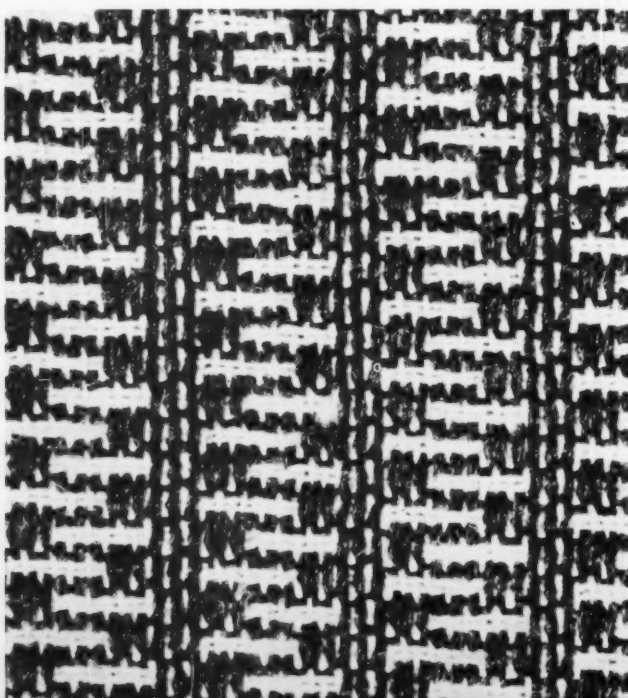




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**BERNARD KESTER** received an M. A. at the University of California, Los Angeles. He has been in the field of handweaving since 1953, when he began teaching weaving, together with other crafts, at Los Angeles City College. Since 1956 he has been in charge of weaving classes at the University of California in Los Angeles. His work is for sale directly from him.

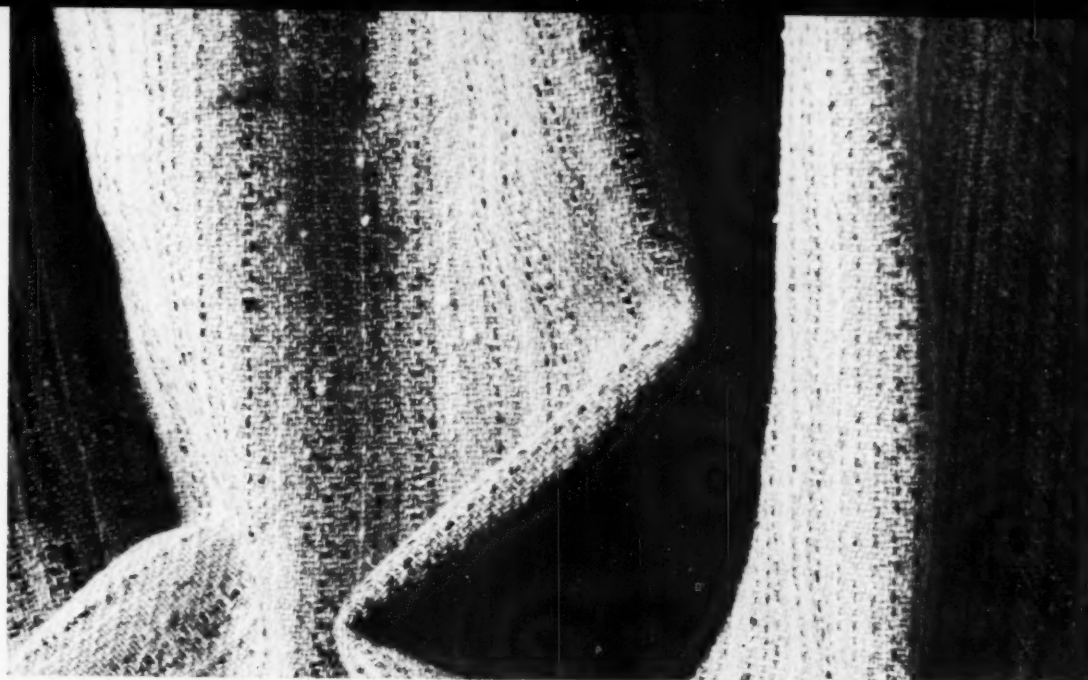
- 78 Upholstery fabric in white, gold and dull bronze; 8 harness draft using a warp of wool, cotton and rayon, together with a weft of gold rayon, dull wool, white linen slub and heavy cotton boucle.
- 79 Casement cloth of linen in drab olive; 6 harness weave using linen 10/2 and linen slub.

**EBBA KOSSICK** began weaving as a hobby in 1951 on a two-harness floor loom. While living in Frankfurt, Germany, she studied with Lotte Gerstenbrand, purchased two 8-harness looms, and returned to the United States, where she set up shop in an abandoned country store building near Petersburg, Virginia. After a year and a half, however, she moved the shop to an ante-bellum house in Petersburg. Her place mats, scarves, and stoles are on sale in several New York department stores and shops, and her upholstery swatch books are available through decorators. She also sells much of her work at her shop, Weave-Shop.

- 80 Upholstery fabric, same warp and draw as weft, homespun wool, beige 2/20 wool, tabby.

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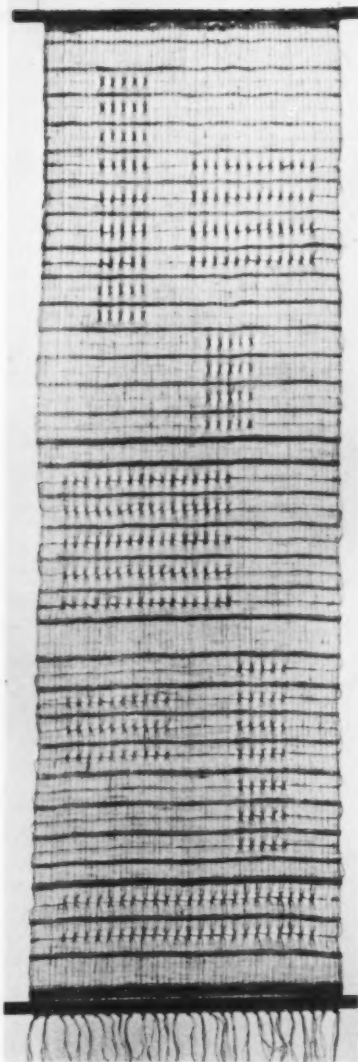


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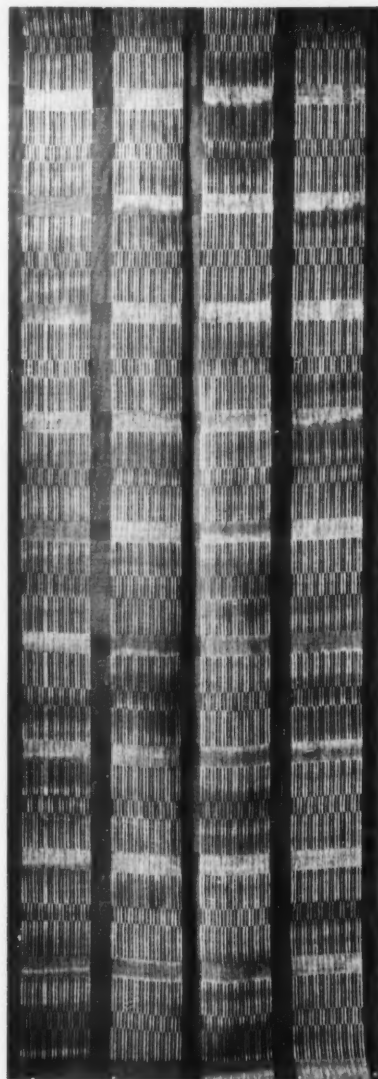
**JERRY MACDONALD** was educated at Coe College, Cedar Rapids, Iowa, Illinois State Normal University, and the University of Iowa. She taught art in the public schools in Cedar Rapids. She studied handweaving at the Banff School of Fine Arts, Canada, and in Salt Lake City, Utah, with the late Mary M. Atwater. She has conducted many workshops throughout the Southwest and is currently lecturing on all phases of handweaving theory, color and design, with special emphasis on multiple harness. She sells some of her fabrics at her home, but her primary interests are teaching, consulting, lecturing, and conducting workshops.

**81** Coat material, warp gray, charcoal, dark yellow homespun and beige mohair loop, sett 24 per inch, random arrangement; weft natural homespun.

**82** Upholstery fabric, warp random arrangement of cottons, rayons, silks, fine chenilles and wool in values from off-white to charcoal; weft off-white, dull rayon flake.

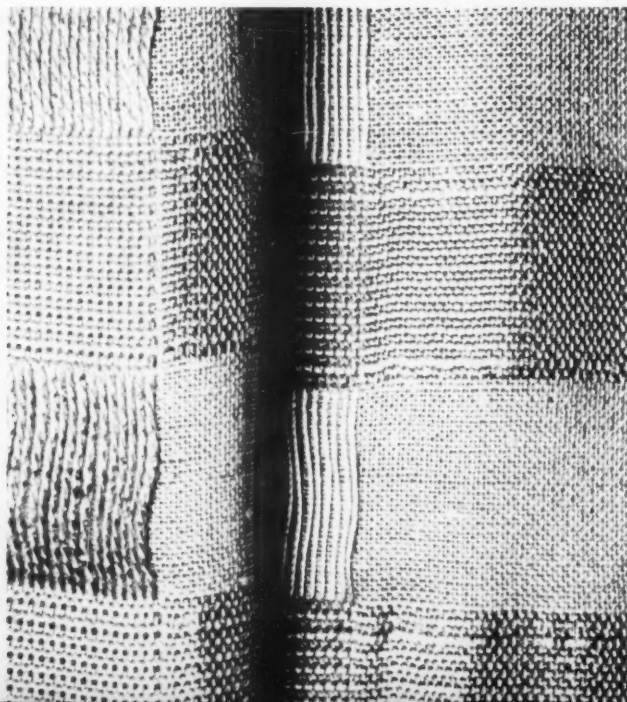


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**BARBARA R. MARKEY** graduated from the Jackson von Ladau School of Fashion in Boston, and studied with Kate van Cleve in Brookline, Massachusetts. She also attended Haystack Mountain School of Crafts in Liberty, Maine. She has exhibited nationally and her work is for sale at her winter studio in Boston and The Island Shop in Edgartown, Massachusetts.

**83** Wall hanging, linen, jute, goat hair, lace weave in areas.

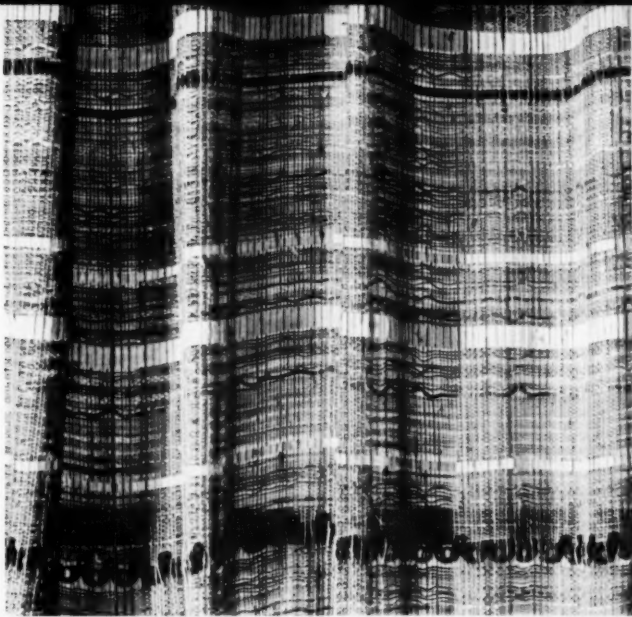
**84** Upholstery fabric, wool, linen and jute; warp tie-dyed before weaving, black, brown and white.

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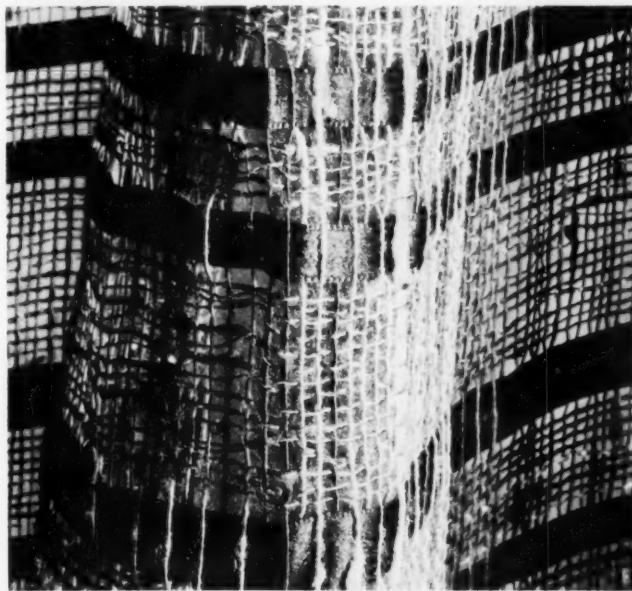
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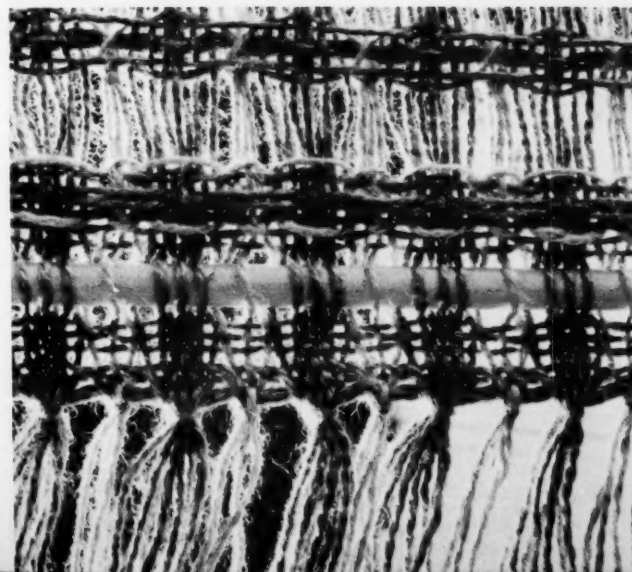




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**DOROTHY L. MEREDITH** attended the Layton School of Art, Milwaukee, Wisconsin, and Wisconsin State Teachers College (now University of Wisconsin), in Milwaukee, where she received a B. A. in art education; she earned an M. A. in fine arts at Cranbrook Academy of Art, Bloomfield Hills, Michigan. She also studied in Japan and China. Currently she is associate professor in the Department of Art and Art Education at the University of Wisconsin in Milwaukee. She has exhibited widely, both nationally and internationally, and her work is represented in many private and museum collections. Her work is available through exhibitions and commissions at her studio.

**85** Hanging sample, yellow and brown, cotton and rayon; warp yellows in rayon; weft yellow and brown; 26 inches wide, 10 feet long; front long yellow overshots of warp, back long overshots of brown warp.

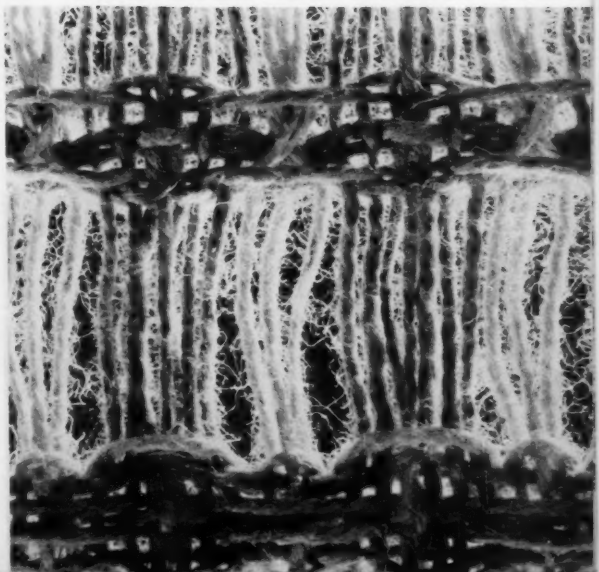
**86** Hanging, warp thin, one ply rayon, greens and browns; weft shaded from dark violet at the bottom, light rose at the top; gold and rose lurex, pink and red ribbon, black flat and decorative braid.

**87** Detail of green tone hanging.

**88** Hanging, natural and yellow jute, woven in bands of alternating overshoot pattern bands of open work, 2 sizes; woven bands secured during the weaving; 20 inches wide, 8 feet long.

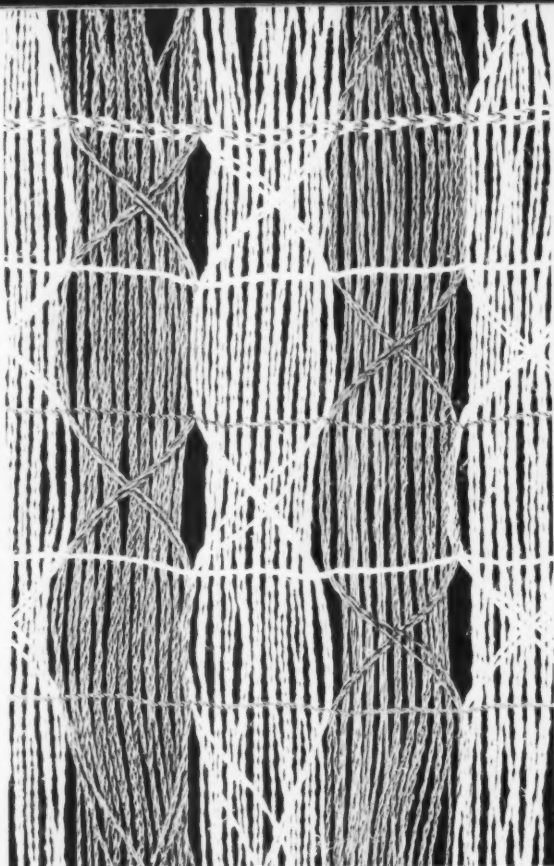
**89** Detail of jute hanging.

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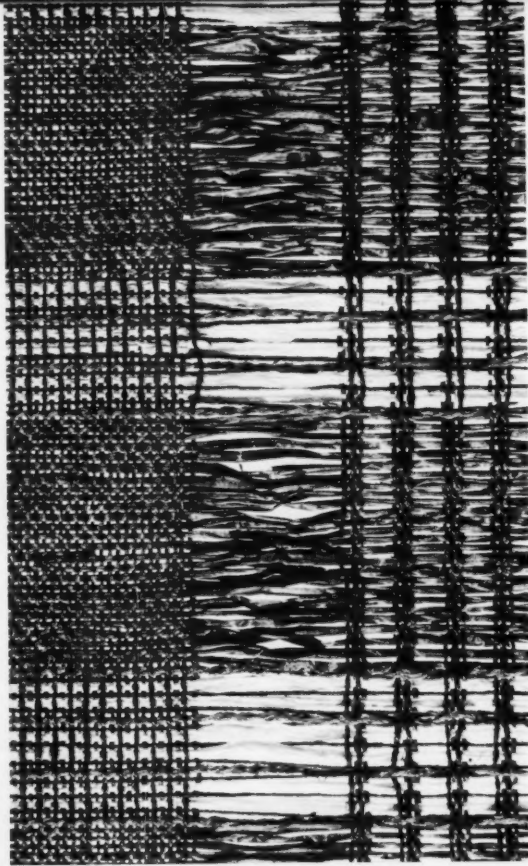


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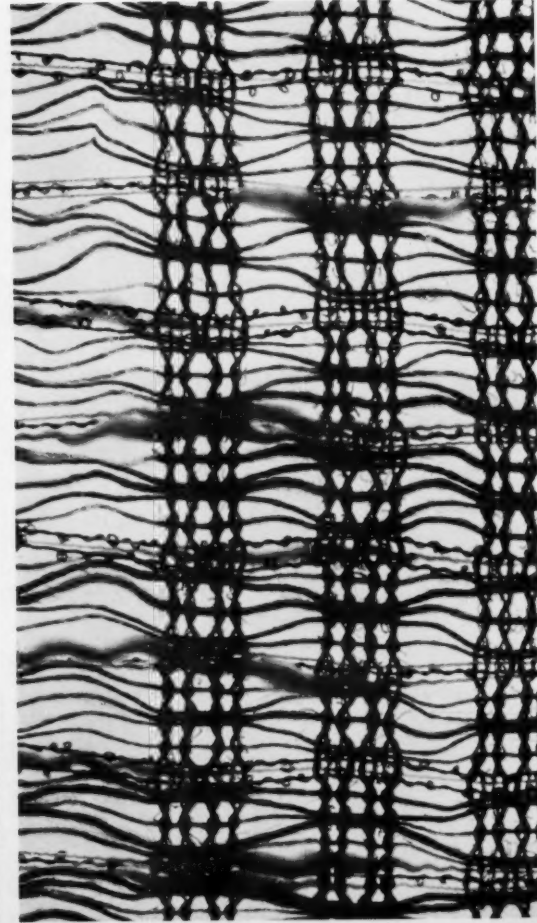
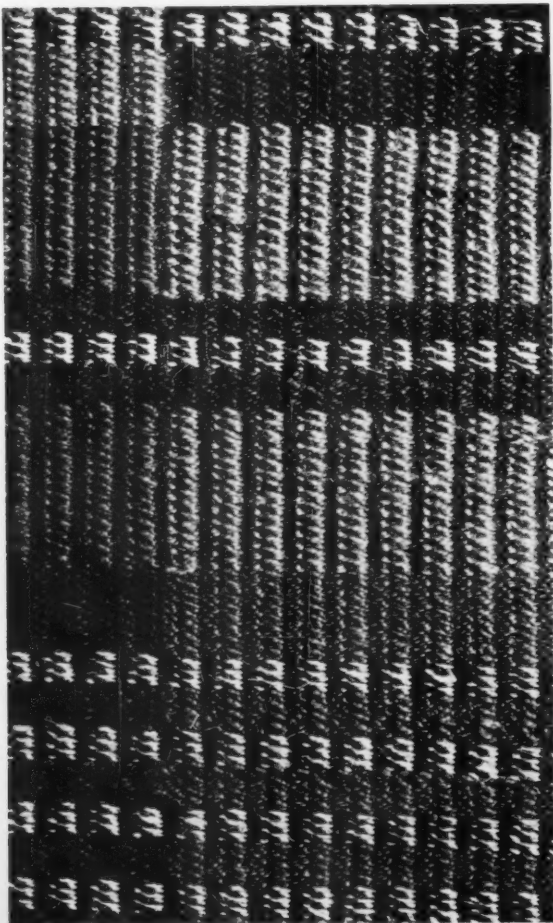


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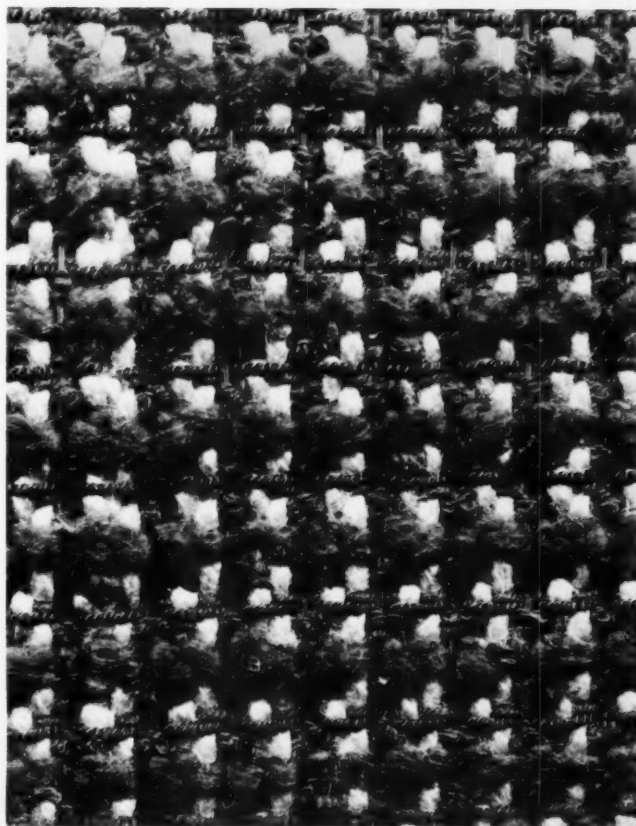
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**LEA VAN P. MILLER** majored in art at the University of Washington, where she received both a B. F. A. and an M. F. A. Subsequently she studied sculpture with Alfeo Faggi and weaving with Lila M. O'Neale. She has taught at the University of Washington and at the University of California, where she is now professor of design in the Department of Decorative Art. Her work is for sale at her home.

- 90 Partition panel (detail) blue gray and brown abaca; twined technique.
- 91 Partition panel (detail) warp black jute; weft natural and black dyed wood fiber; plain weave.
- 92 Rug (detail) woven of flax and jute in black, natural, yellow and red browns; twined technique.
- 93 Casement cloth, warp gold cotton; weft natural jute, black and white cotton; gauze weave.

**YVONNE PALMER** studied with Marianne Strengell at Cranbrook Academy of Art, Bloomfield Hills, Michigan. She now has her own studio, where she weaves upholstery and drapery fabrics and rugs. Her work is sold in Philadelphia through interior designers and in New York at the Bertha Schafer Gallery.

- 94 Upholstery fabric, cotton, rayon, plastic.
- 95 Flossa rug, varied 2 inch and 3 inch pile, primarily wool with some jute.
- 96 Drapery fabric, varied spacing, linen, cotton, rayon, fiber glass, gold lurex, plastic mohair; plain weave.

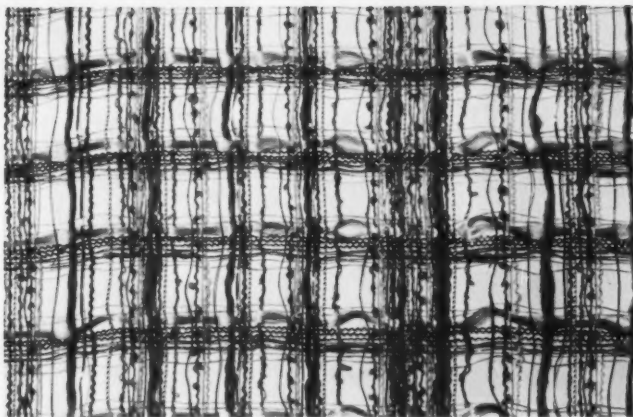


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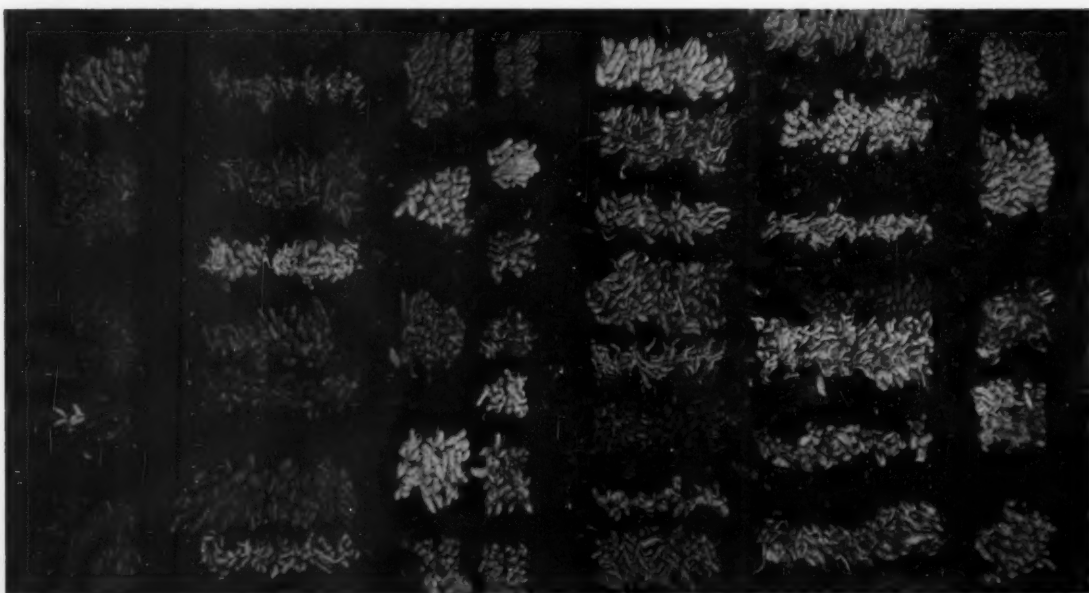




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**ALICE KAGAWA PARROTT** graduated from the University of Hawaii and received an M. F. A. at Cranbrook Academy of Art, Bloomfield Hills, Michigan. For two years she has taught crafts at the University of New Mexico. She maintains a contemporary crafts shop with her husband in Santa Fe, called The Market, where her work is for sale.

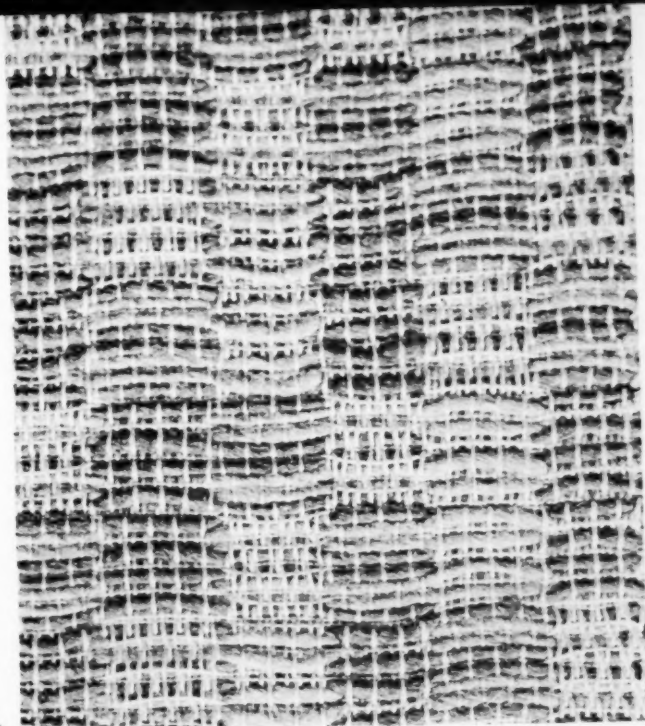
97 Detail of a blanket, using handspun vegetable dyed yarns; warp stripe.

98 Rya rug, handspun, vegetable dyed yarns.

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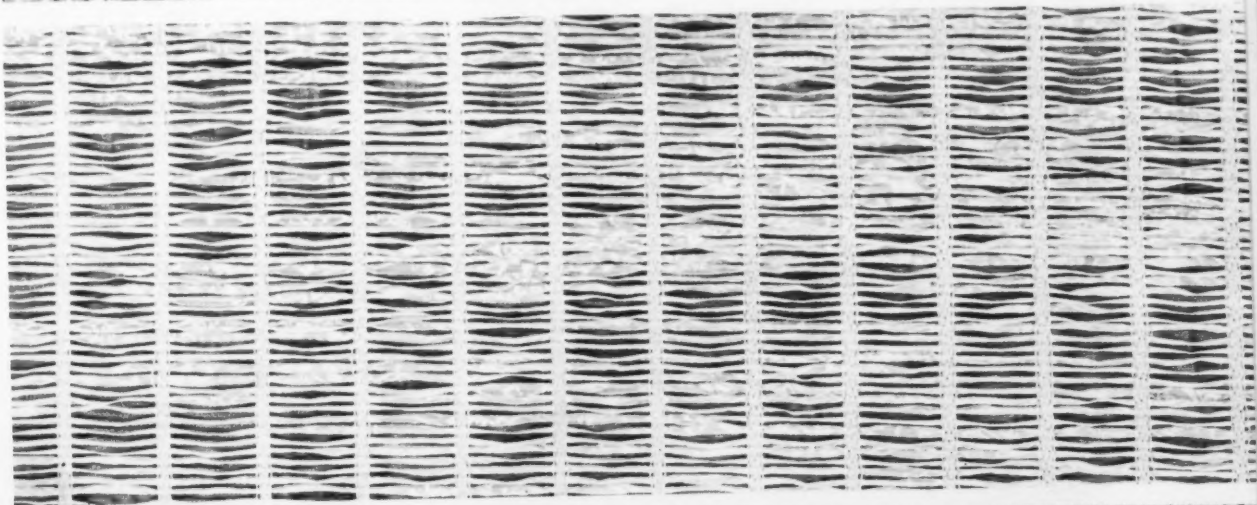
**MARIAN POWELL** attended Bethany College, Lindsborg, Kansas; Kansas State College, Manhattan, Kansas; and the National Academy of Art, in Chicago. Her work is available by special order at her home.

**99** Upholstery fabric, cotton warp, pattern in gaily colored linen and viscose.

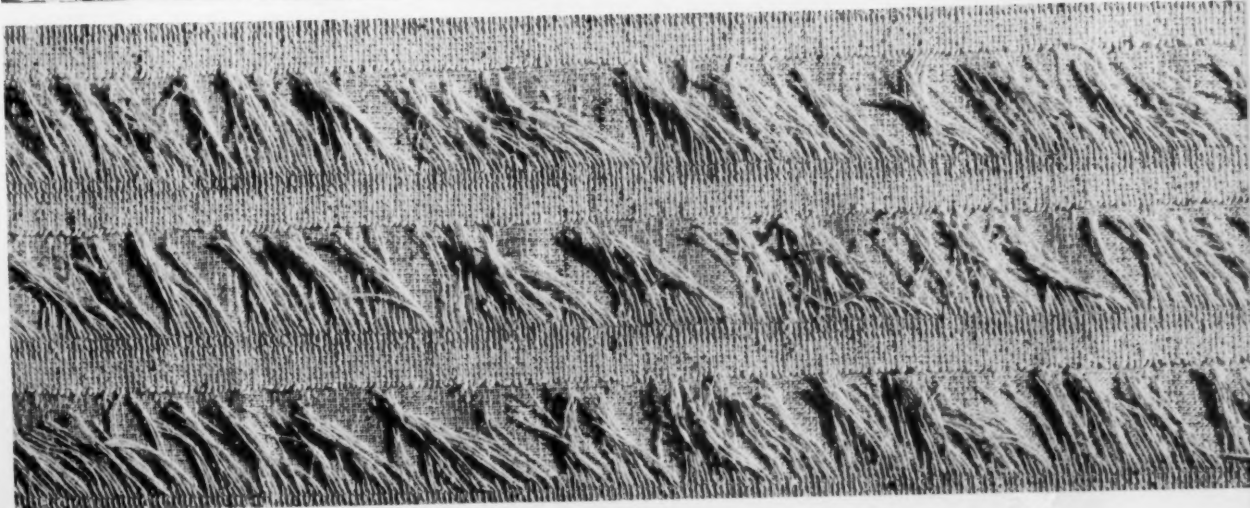
**100** Screen material, cellophane and silver Gui.

**101** Apparel fabric, silk, cotton and metallic; original draft.

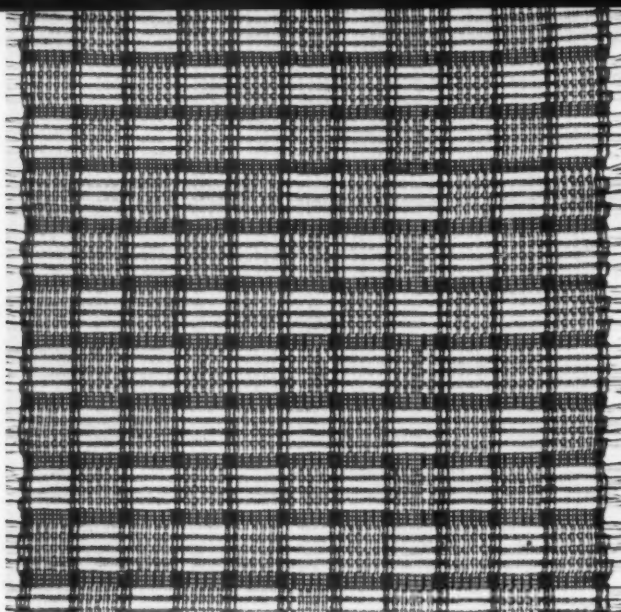
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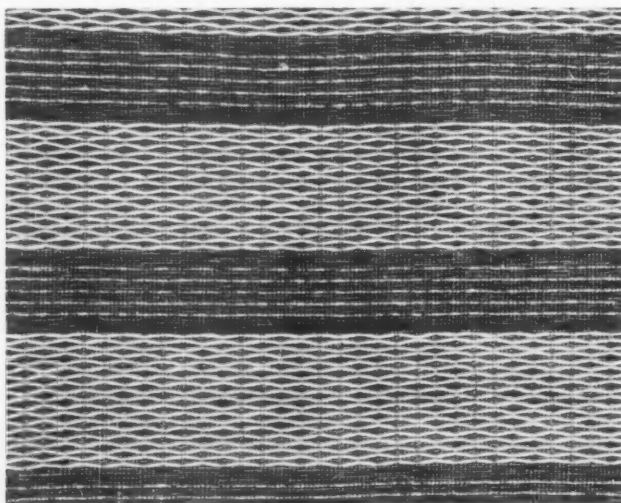
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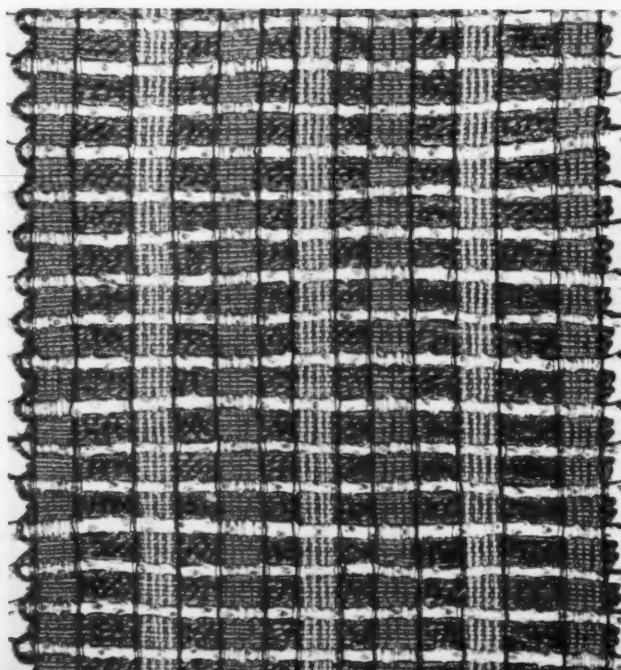
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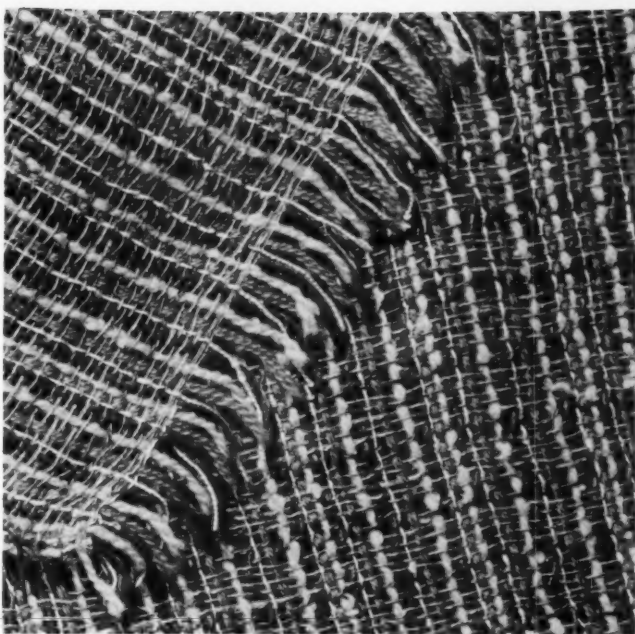
**HESTER A. ROBINSON** was born in New York. She received an A. B. at Miami University, Oxford, Ohio, and an M. A. at Ohio State University, Columbus. She was instructor in art and later assistant professor at Ohio State University. She is now professor of art and chairman of the Department of Art, University of Hawaii, Honolulu. Most of her work is for sale through her at the University of Hawaii.

"While working on my M. A. degree in sculpture, I was a graduate assistant in design, drawing, teacher training, etc., at Ohio State University. In 1942 I was asked to set up weaving classes for the occupational therapy students. I knew neither the technical aspects of a loom, nor the construction of the popular Colonial Overshot weave. With a book in one hand and a loom in the other, my interest in weaving developed along with that of the students, through color and texture, to construction, to the dictates of materials and finally to creative designing. The interest in local fibers was brought about partly by the fact that in Hawaii all weaving materials have to be shipped from the mainland, and there also is a tremendous wealth of local fibers to be had for picking or cutting the year round."

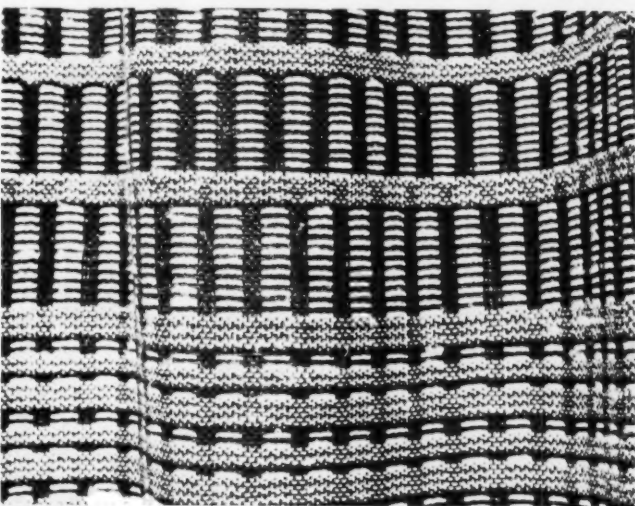
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- 102 Experiment, warp 8/4 cotton, char-  
treuse, bright green, deep blue; weft  
deep blue, goza matting; plain weave.
- 103 Hanging, 38 inches by 108 inches; warp  
black and brown 8/4 cotton; weft dark  
brown jute, natural pineapple fiber, 12  
strands; overshot weave.
- 104 Experiment, warp 20/2 cotton unmer-  
cerized, spaced purple, pale blue, black;  
weft brown jute, palm branchlets; plain  
weave.

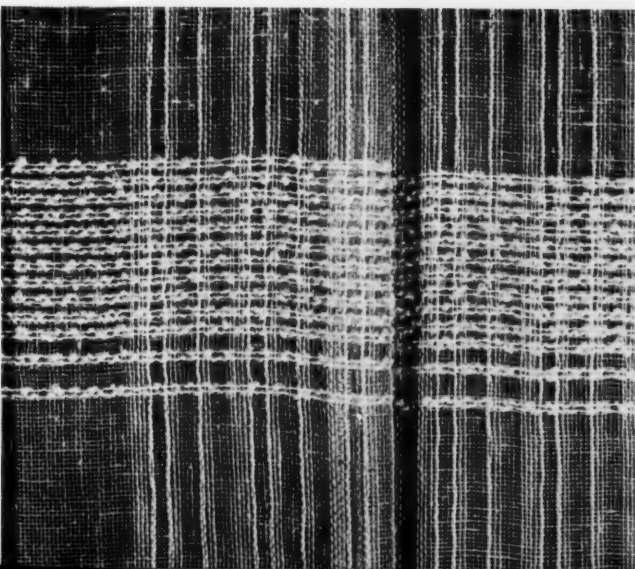




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**IRMA ROBINSON** received an A. B. at the University of Washington, Seattle, an A. M. at Columbia University, New York. She studied weaving with Jack Lenor Larsen, Berta Frey, Richard Sailor, and Victoria Strand. She has conducted workshops in Olympia, Wenatchee, Lake Chelan, and Seattle, in Washington; in Honolulu; New York City; and Santa Rosa, Sacramento, and Chester, California. For the past ten years she has had her own shop in her home. She does not do a great deal of commercial weaving, only an occasional commission; she weaves mostly for her own use and for exhibitions.

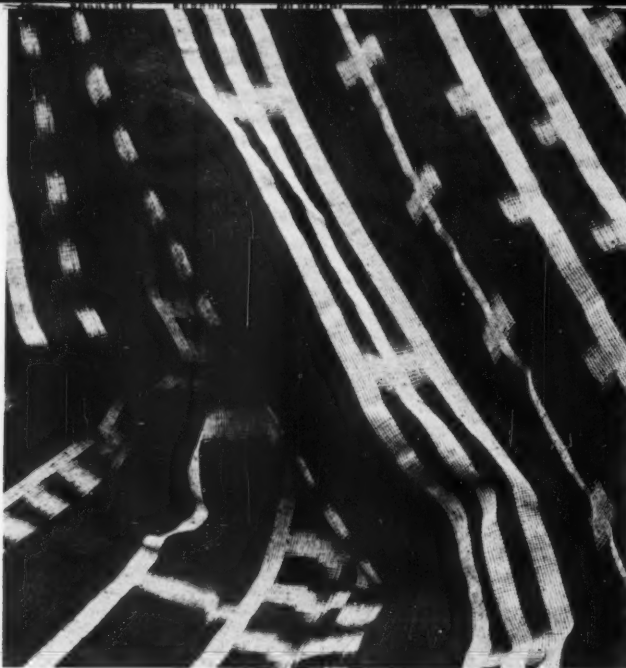
**105** Drapery, warp homespun wool mustard jute, white silk, neutral rug yarn, set at 8 per inch; weft 5 shots linen, 1 mustard jute, 1 gray mohair; plain weave.

**ELSE REGENSTEINER** was born and educated in Munich, Germany. She studied at the Deutsche Frauenschule and the University of Munich. In 1936 she came to the United States and studied at the School of Design in Chicago, and Black Mountain College in North Carolina. She taught at the Institute of Design, Hull House, and at the Art Institute of Chicago. Currently she is professor and instructor in weaving at the School of the Art Institute, lecturer and textile designer for industry. She is a partner with Julia McVicker in Reg/Wick Studios. Her work may be ordered from the Reg/Wick Studios.

**JULIA MCVICKER** was born in Memphis, Tennessee. She received her training at St. Mary's Academy and at the Institute of Design in Chicago. She was a pottery designer for several years. Currently she is a textile designer for industry and is associated with Else Regensteiner in Reg/Wick Studios in Chicago.

**106** Drapery in silk, fortisan and cotton yarns; reversible doublecloth in black and white; handwoven.

**107** Casement cloth in linen and viscose boucle; plain weave; powerloomed or handwoven; pattern forms a proportioned plaid when panels are used together.



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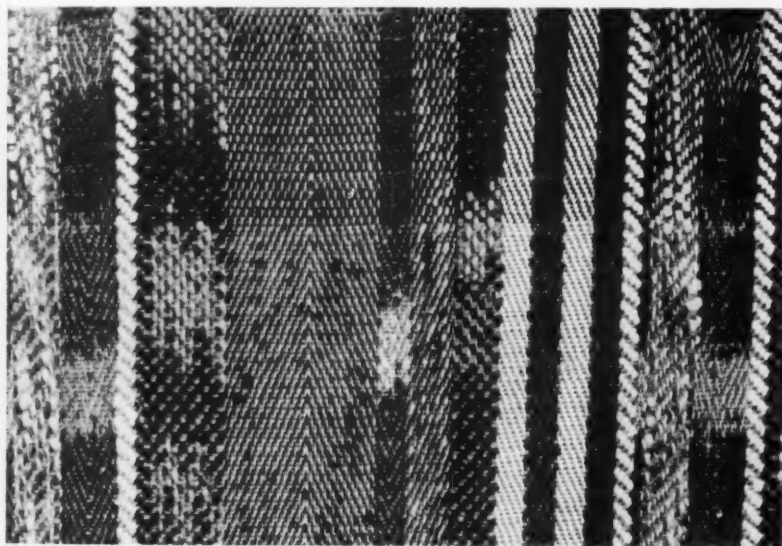
**ED ROSSBACH** was born in Chicago in 1914. He received an M. A. in art education at Columbia University, New York, and an M. F. A. in weaving and ceramics at Cranbrook Academy of Art, Bloomfield Hills, Michigan. He was for some time a free-lance textile designer for Perspectives, Inc., New York, and later professor of design at the University of Washington School of Art in Seattle. Currently he is associate professor of art at the University of California in Berkeley. Inquiries as to the sale of his work should be addressed to him.

**108** Silk fabric woven in warp ikat technique with white silk; warp tie-dyed in brown and black and crossed with a brown silk weft.

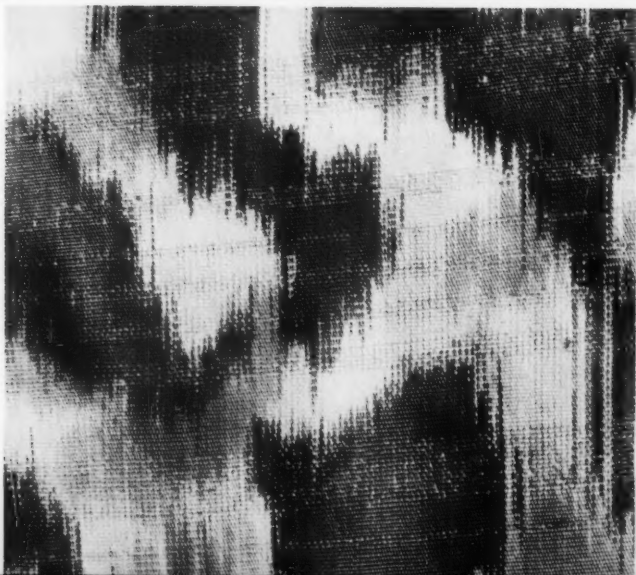
**109** Striped fabric in silk, rayon and cotton, with warp ikat.

**110** Silk fabric with warp-printed pattern; white silk warp was printed in various colors before weaving.

**111** Silk fabric, a multi-colored plaid with a warp ikat.



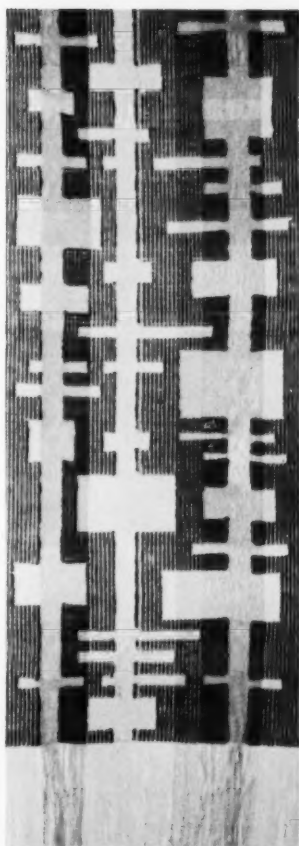
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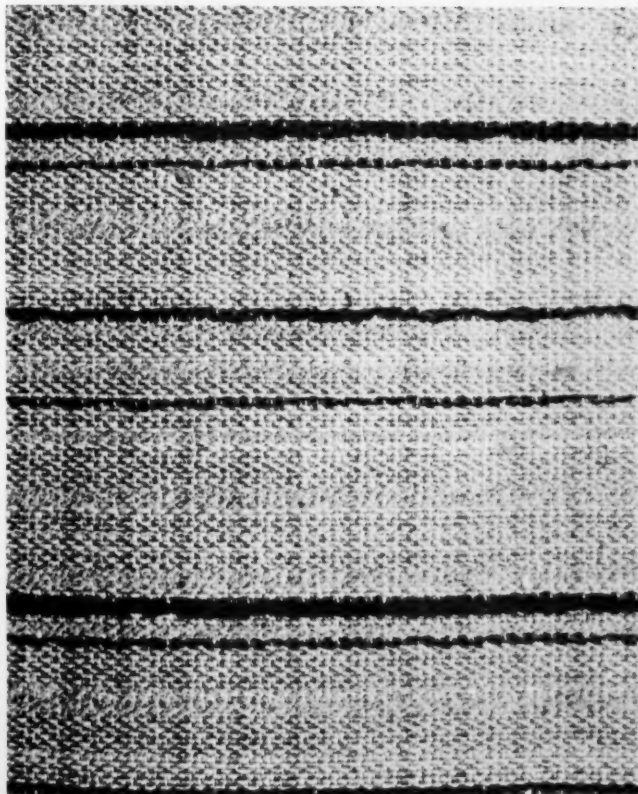
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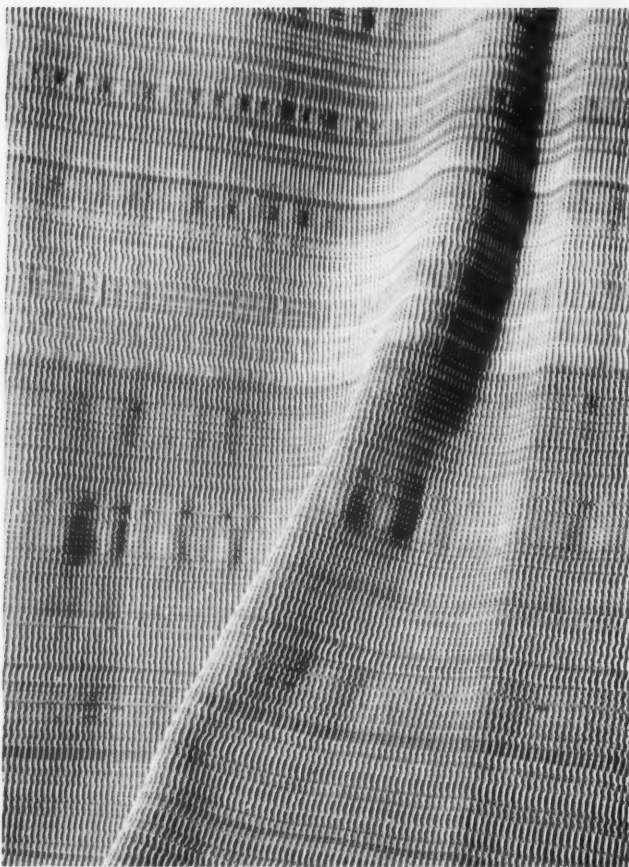


**JAMES K. ROWLAND** received a B. F. A. in interior design at the University of Kansas, Lawrence. He is now working on an M. F. A. at the University of Kansas, where he is also teaching design and screen painting. Woven textile design is his major interest, but his work is not for sale at this time.

**112** Wall hanging, dark blue, golds and off-white; crackle with laid-in blocks; cotton and wool yarns.

**113** Upholstery, twill pattern with filler face treadling 6 shuttle face; rusts, brown, heliotrope and orange, a stripe of black and gold metallic; spun nylon and cotton yarns.





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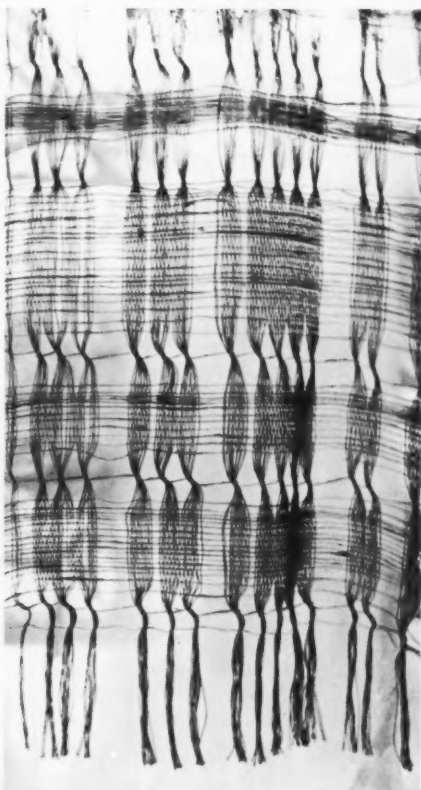
**RAQUEL RUDQUIST** was born in Manila, Philippines. She received a B. S. in architecture from the University of Santo Thomas, Quezon City, Philippines. She studied architecture and weaving at Cranbrook Academy of Art, Bloomfield Hills, Michigan, where she received a Master of Architecture degree in 1958. She studied weaving with Marianne Strengell. Currently she is working as an architect with the Minneapolis firm of Thorshov and Cerny, Inc. Her work is sold only on commission at her studio.

**114** Tapestry fabric, wool, cotton and rayon; dense body weave with brilliantly colored exposed warp threads riding in different lengths over body material.

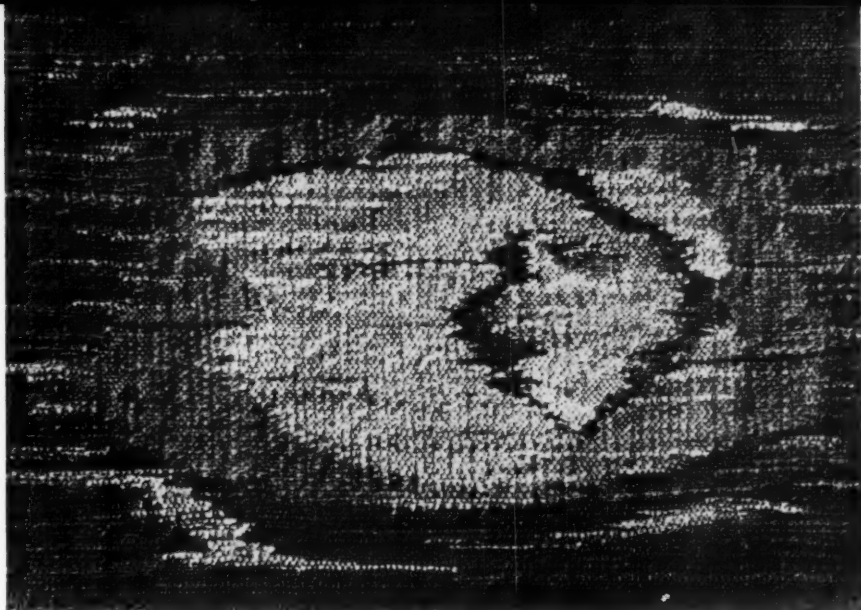
**115** Drapery, open mesh, cotton and jute.

**116** Shawl, loosely woven, cotton, rayon, viscose and jute.

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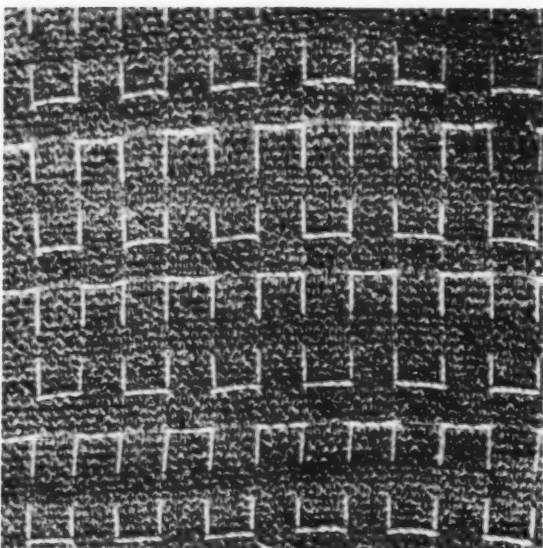


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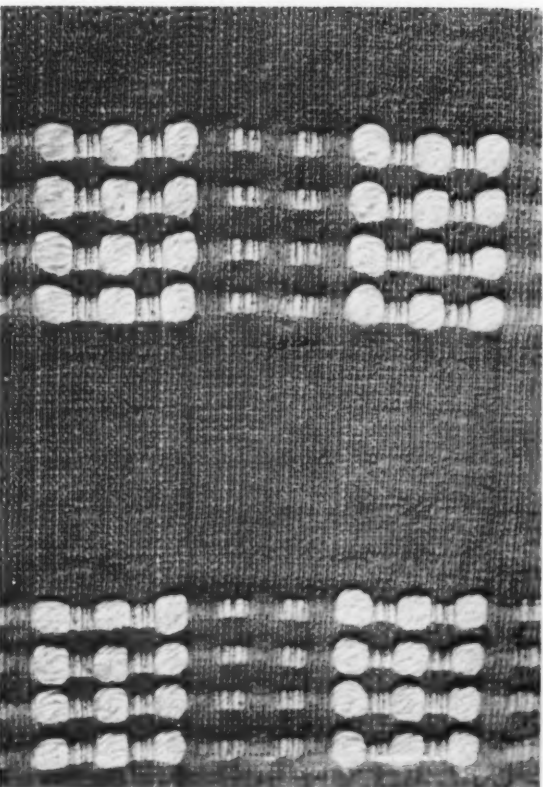
**KAY SEKIMACHI** was born in San Francisco. She studied at the California College of Arts and Crafts in Oakland and the Haystack Mountain School of Crafts in Liberty, Maine. She taught weaving at the California College of Arts and Crafts, the Mt. Lassen Weavers Guild, Lake Almanor, and the Town and Country Weavers, all in California. Her work is for sale at the Designer-Craftsmen of California Shop, Cliff House, in San Francisco, and at America House in Sun Valley, Idaho.

**117** Tapestry, 12 inches by 16 inches, contemporary tapestry technique, wool, silk and cotton, brown and gold tones.

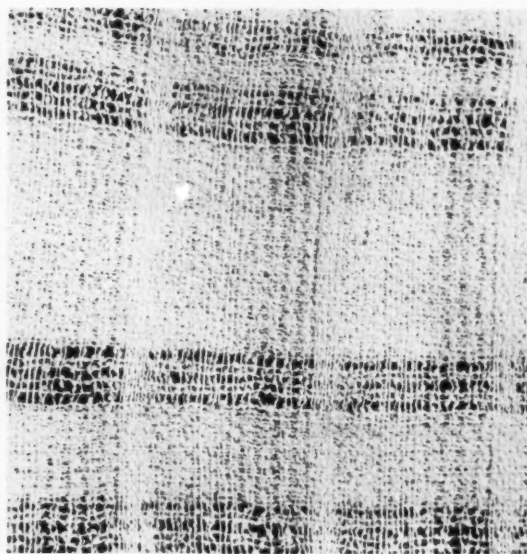
**118** Tapestry, 14 inches by 20 inches, tapestry technique and painted warp; linen and jute in dark green, brown, beige, orange and natural.



119



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**ELLEN SIEGEL** studied weaving and design at Cranbrook Academy of Art, Bloomfield Hills, Michigan. She taught handweaving at Black Mountain College in North Carolina, and at Haystack Mountain School of Crafts, Liberty, Maine. She has exhibited extensively and won many prizes and awards. Currently she is designing and manufacturing a line of fabrics for architects and decorators.

**119** Casement fabric, linen, cotton, rayon.

**120** Drapery fabric with open-work areas; mohair, cotton, rayon and lurex.

**121** Casement fabric, linen and rayon.

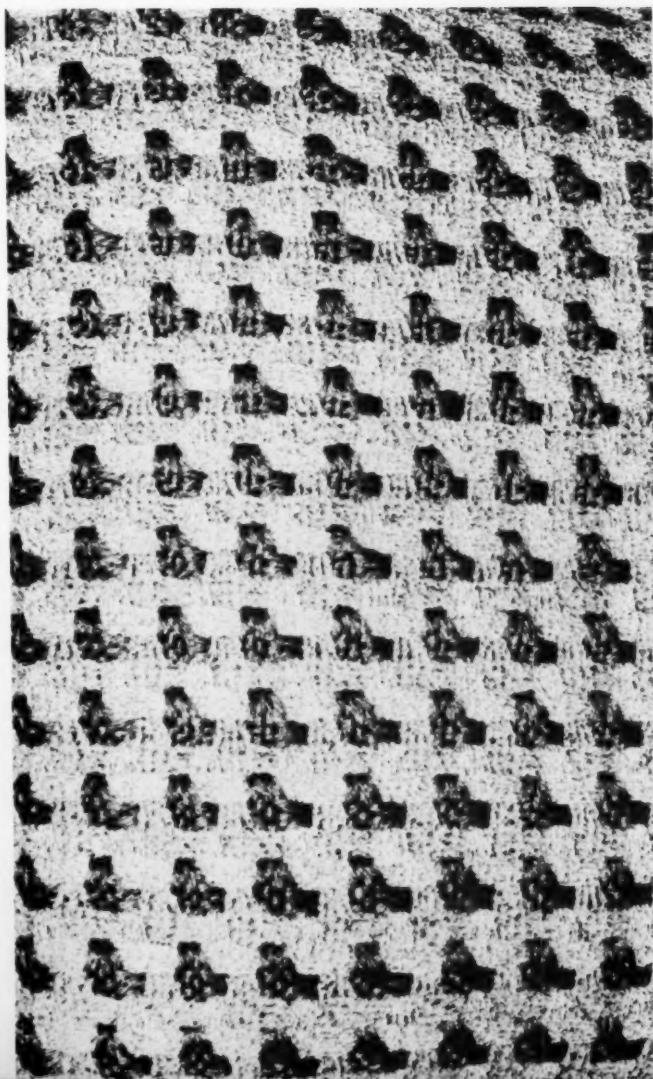


**MARY E. SNYDER** started to weave in 1926, primarily as a hobby and since there were few teachers of weaving or books on the subject available she was largely self-taught for several years. She has attended many workshops and classes as well as engaging in intensive study. In 1936 she opened a shop in Pasadena, California, and has been in business since that time. She has taught adult classes in the Pasadena public schools. She has been associated with Dorothea Hulse of Los Angeles in workshop tours to the east coast, giving lectures and holding seminars in colleges, universities, and art museums in many cities. Her work is for sale only through commissions.

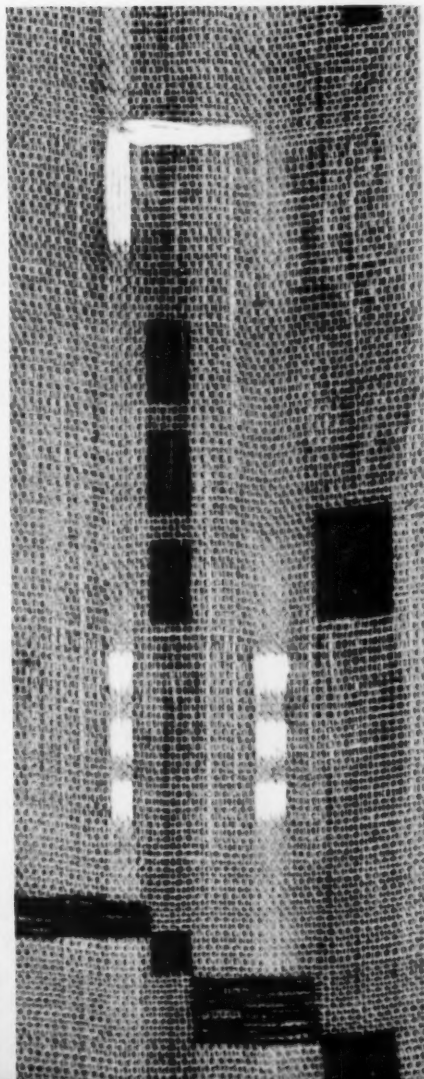
**122** Upholstery fabric, 6 harness "shell" threading; dark green 10/2 linen double strand, heavy avocado boucle, medium gold boucle double strand.

**123** Wall hanging, 4 harness warp pattern, jute with stripes of black linen, heavy white cotton cord; #4 dent reed double sley, single jute, sley color stripe, 2 warp ends in one dent with the 2 jute warp ends.

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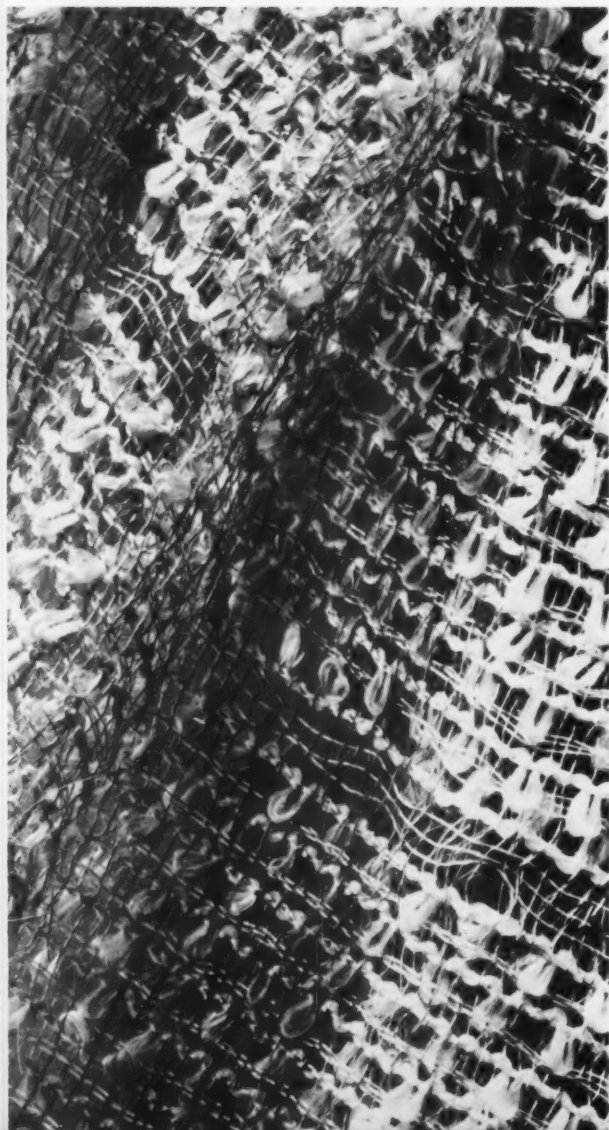




**MARIANNE STRENGELL** was born in Helsinki, Finland, where she graduated from the Central School of Industrial Art in 1929. She came to the United States in 1936 and became a citizen in 1941. She taught weaving and textile design at Cranbrook Academy of Art, Bloomfield Hills, Michigan, from 1937 to 1942, and since that time has been head of the Department of Weaving and Textile Design. She has exhibited extensively in Europe and the United States. Most of her work is for architects, industrial and interior designers, and textile manufacturers, embracing both hand- and machine-loomed decorative fabrics, floor coverings, table linens, blankets, etc.

- 124** Reversible chenille rug, all wool, 4 feet by 6 feet, black, white, orange and yellow.
- 125** Sheer casement cloth, rayon, mohair, goat hair, fiberglass.
- 126** Reversible chenille rug, all wool, natural white, brown, black.
- 127** Upholstery fabrics, synthetic and natural fibers.

124



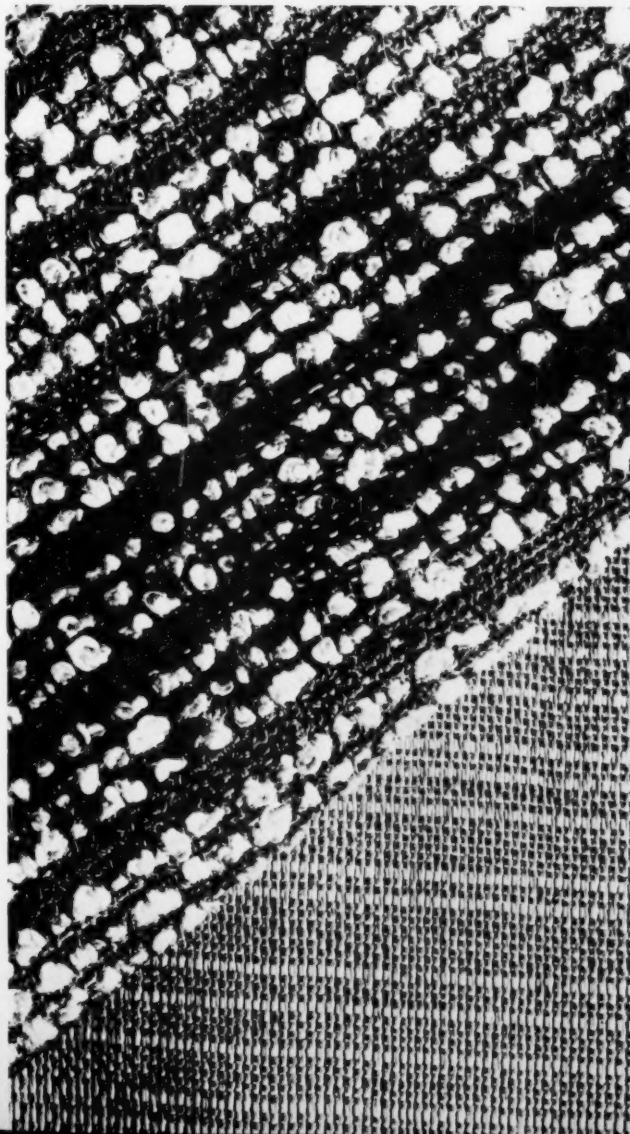
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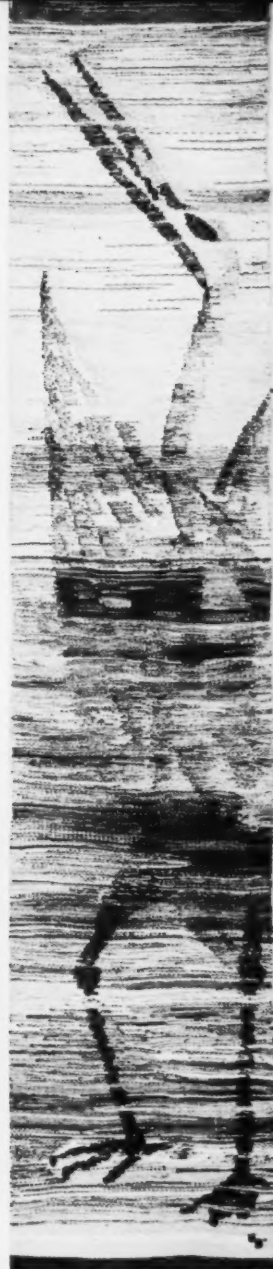
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**LENORE TAWNEY** studied at the University of Illinois, the Institute of Design, Chicago (now the Illinois Institute of Technology), drawing and sculpture with Archipenko, and tapestry with Martta Taipale. She has done several commissions for Marshall Field & Company and is currently working on a commission for a New York architect for the chapel of the Interchurch Center in New York—a tapestry 10 by 12 feet. Some of her work is available at the Marna Johnson shop at 242 East Walton Place, Chicago, but for the most part inquiries should be addressed to the Museum of Contemporary Crafts in New York.

**128** Tapestry, sheer weave, 3 feet by 3 feet; warp black, purples, grays, taupes.

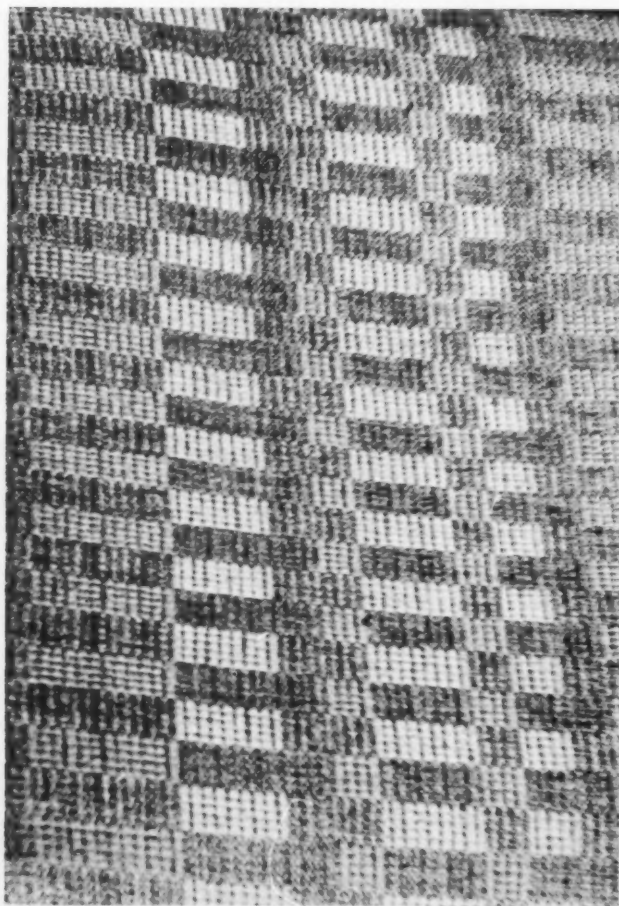
**129** Tapestry, blue, linen warp.





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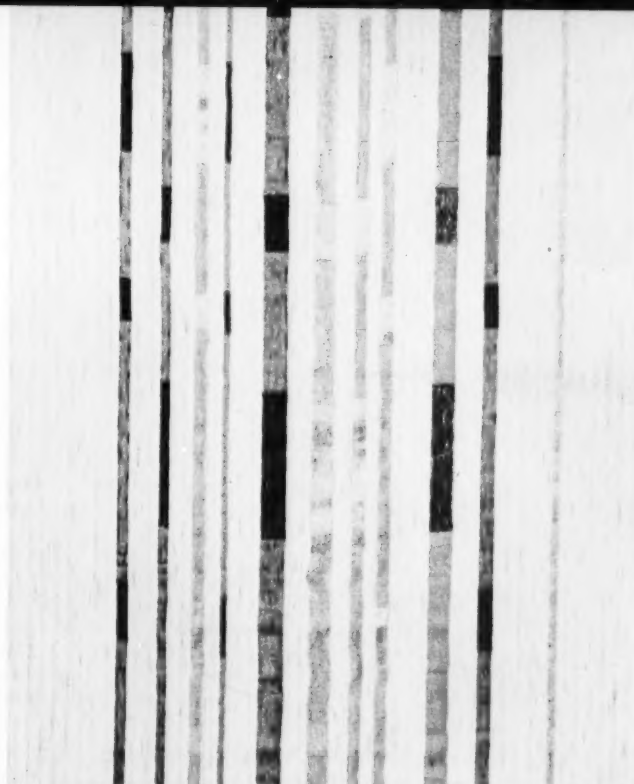
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**JANET R. TENBROECK** — "I suppose I am a geriatric case. I had no training in art at all, until, nearing sixty, children grown and husband retired, I stumbled into the Haystack School of Crafts in Liberty, Maine. There I had the good fortune to be introduced to weaving by Priscilla Merritt, and returned to the school in successive summers to study with Jack Lenor Larsen and other noted weavers. Besides the stimulus of the instructors, contact with gifted young craftsmen was a valuable part of my experience. Because I do not produce for sale, I consider myself an amateur or avocational weaver — not a hobbyist, please, since I weave seriously and with creative intent, and not just to pass the time. At present I am experimenting with loom-controlled design and the manipulation of color."

**130** Window hanging, 35 inches by 48 inches, semi-rigid; mixed warp of fine wool, rayon, metallic gold, in dull greens and brown; weft of metallic copper and wool with cedar bark strips to stay the ends; ferns, alder twigs and sweet grass woven in.

**131** Detail of upholstery for chair.



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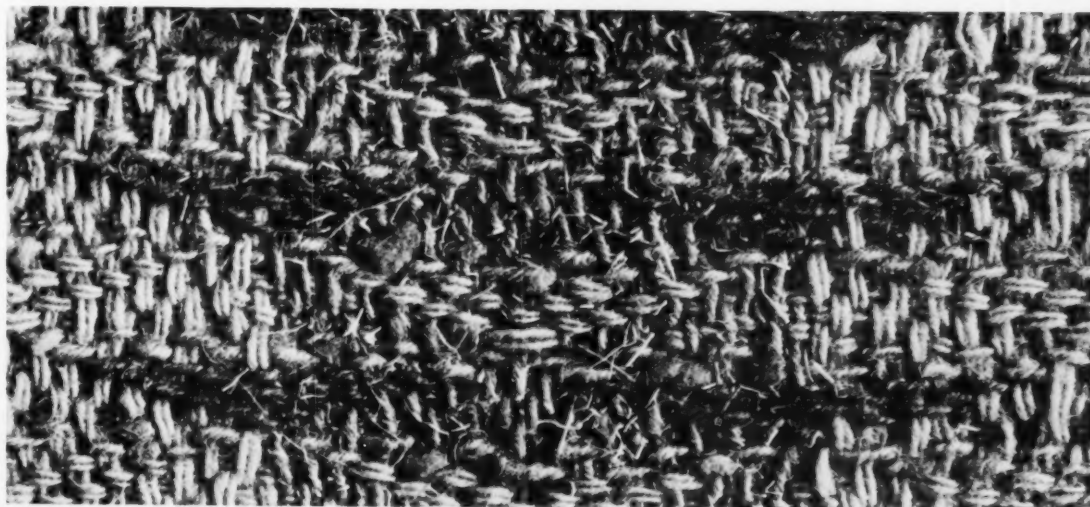
**AUDRI TUVERSON** received a B. A. in sociology at Wayne University, Detroit, and a B. S. in weaving and textile design at the School for American Craftsmen, Rochester, New York. She also studied at the Institute of Contemporary Arts, Washington, D. C.; Woman's College, University of North Carolina; and textile printing at the Positano Art Workshop in Positano, Italy. Her work is available from her studio workshop.

**132** Divider, linen, cotton, metallic; double weave, 16 harness.

**133** Upholstery sample, 16 harness, linen and wool.

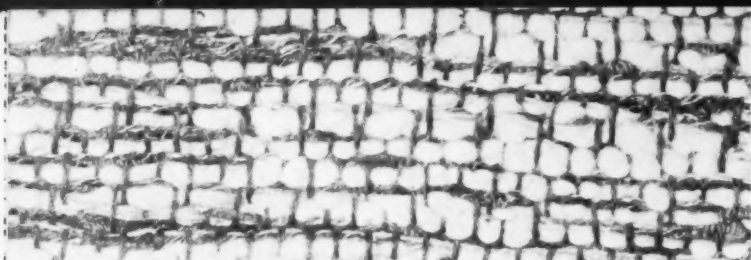
**134** Wall hanging sample, wool, mohair, 16 harness.

133

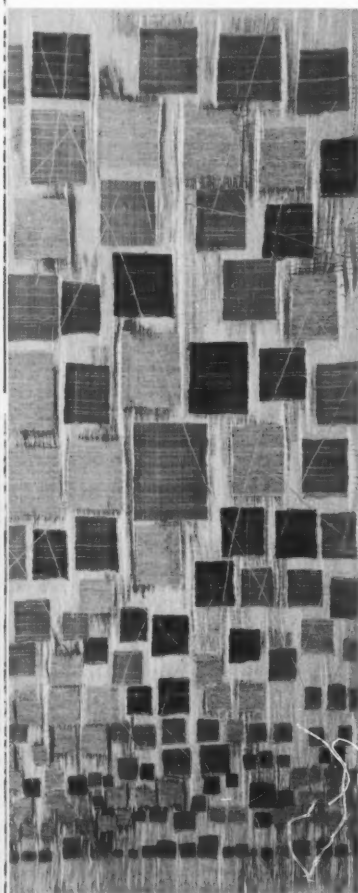


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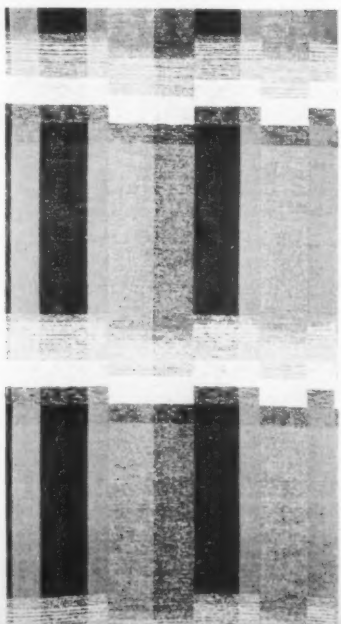
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**KATHERINE UX** received an A. B. at Western Michigan University, an M. A. at Columbia University, and has done graduate work in Sweden, Cranbrook Academy of Art, Bloomfield Hills, Michigan, and Haystack Mountain School of Crafts, Liberty, Maine. She has taught in the Kalamazoo (Michigan) Public Schools, Western Michigan University, and Alma (Michigan) College. She is now teaching at Central Michigan University in Mount Pleasant.

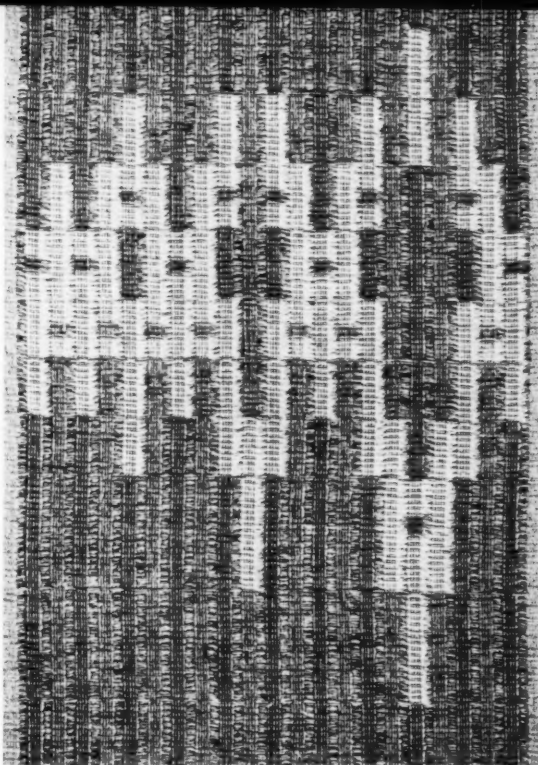
"Most of my work has been done in linen or wool or a combination of both. I like to do things that have a feeling of rightness together — my silk-screened printed textiles, applique wall hangings and ceramics are all made to go with certain pieces of upholstery, drapery or rugs. I prefer to work directly with the architect but my work is for sale through my own home studio."

- 135** Upholstery, brown cotton warp; white wool, gray linen, black cotton and copper weft.
- 136** Room divider, dyed yellow, orange and red-orange natural linen warp; wool weft, shades from almost white to charcoal gray.
- 137** Wall hanging, natural linen warp, design silk screened on the warp; brilliant blue, blue-green and yellow-green mohair and wool weft; inlay technique.

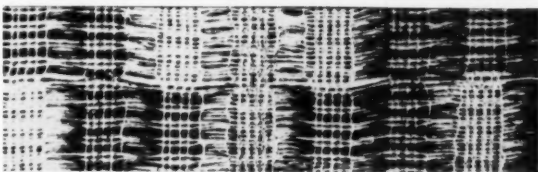
**JACKIE VON LADAU** was born in France, where her family has been in the textile industry for over three hundred years. She has conducted many weaving and color seminars throughout the East and has held faculty positions at the Vesper George School of Art, and the Craft Center at Worcester, Massachusetts. Currently she is head of the fashion design department at the Massachusetts School of Art in Boston. She has pioneered her own color theory and developed a unique color cylinder for use in teaching "Color as Communication," rather than color harmony. She turned to weaving because this medium offers such great freedom for color expression. She feels it provides the broadest opportunity to employ light and its effects on color and pigment, both by reflection and transmission. Her work is done only through commissions.

- 138** Panel in cotton and metallics, green through purple-blue verticals; wave motif in a variety of white novelties; weave 8 harness 2 faced twill; reverse progression principle.
- 139** Space divider, reversible linen, 72 inches by 48 inches, black and natural linen.
- 140** Detail of space divider showing leno structural holds for space denting.

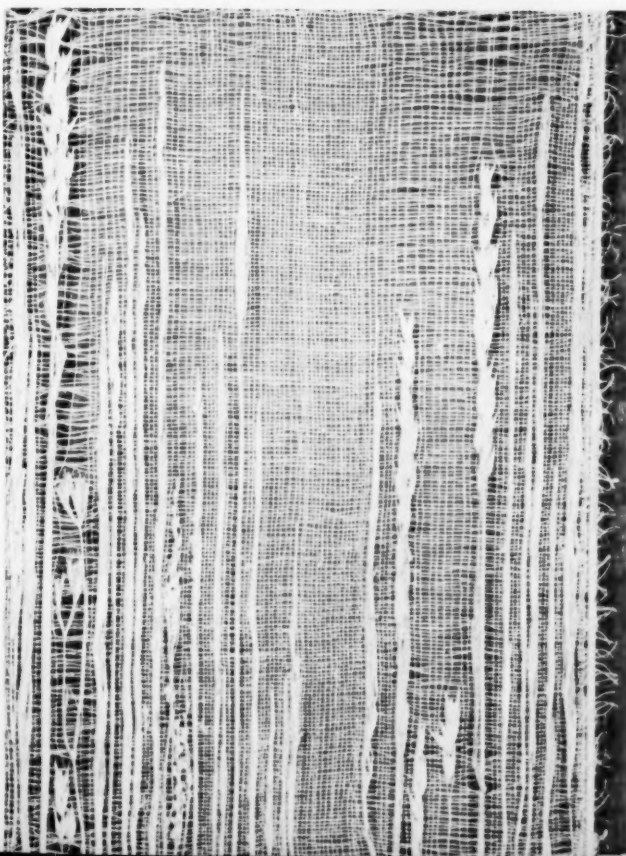




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**LUELLA WILLIAMS** started weaving about eleven years ago after ten lessons, then attended several weaving workshops. Her first hanging was of natural linen, jute, and broomcorn with the seeds left on. For color she used red chopsticks at irregular intervals and a red Japanese kimono hanger at the top. She gathers plants from the garden, along country roads, and from fields. For warp she uses a 1-ply linen, usually 16/1 or 20/1 about 8 to the inch. For weft she uses mostly linen or jute with some wool, cotton, alpaca, or goat's hair — never silk, shiny rayons, or metallics. Most of her sales are made directly through her.

**141** Wall hanging, warp and weft natural linen; decorative inserts a variety of dried grasses and plant stalks; frame broomcorn stalks top and bottom; woolly sedge side pieces; turned about so that the weft is up and down.

#### GLOSSARY

**Double weave:** Two layers of warp woven at the same time and sometimes interlocked to produce a reversible fabric.

**Float:** A warp or weft thread passing over three or more perpendicular threads. It means the same as overshot.

**Flossa:** Scandinavian technique to make a cut or uncut pile rug.

**Ikat:** Sumatran silk tie-dyed and used for warping to create design in the warp.

**Laid-in:** Threads of contrasting color or texture laid in a shed (placed in the opening between warp threads) by hand to form a lineal pattern or design on the cloth.

**Leno weave:** A technique in which the warp threads cross each other to lock a weft thread in place. It is used in loosely woven nets or gauze fabrics.

**Rya:** Same technique as flossa but the length of the pile is longer and rows of knots are farther apart to produce a shaggy surface.

**Swivel weave:** A technique usually altering treadling draft to create an inlay effect.

**Tapestry:** A technique done either on a hand loom or simple frame, building up sections of color to make a design or pictorial wall hanging.

**Warp:** Vertical threads stretched on a loom over and under which the weft or filler is placed.

**Weft:** Horizontal thread which passes over and under the warp thread to form cloth.

**SAM KRAMER**, a pioneer in the field of contemporary jewelry, here presents his views on what he considers the promiscuous use of the lost-wax casting technique. The editor would be interested in hearing other views.

Sirs:

Like epileptics, great artists are torn by inconceivable impulses and half-destroyed by dream-wracked inspiration. Smaller artists, however, seem subject only to petty dangers and beset by only quite ordinary, insidious pitfalls. These little ones, with a creative urge often more querulous than real, are always fascinated with the possibility of achieving a completed work of art with the least physical effort and the least travail of spirit.

In the area of jewelry-making (that slum in the neighborhood of art; that orphan from the family of "true" arts), the little people, with their remarkable variety of devices, are unfortunately quite at home. It is probably for that very reason that jewelry seldom gains stature, scarcely ever climbs above the hobby level. Smugly insists on being portable decor for body and dress and, at best, is accepted as good design, which is no more than saying it expresses our industrial environment rather than the compelling needs, dreams, and skills of an artist.

But enough of such raving! The idea is clear! In the recent **DESIGN QUARTERLY** "American Jewelry," which I thought was an excellent, comprehensive, and vivid survey, I was startled to discover so many of the illustrated pieces described as: lost-wax casting, cast gold, cast sterling silver, cast this and cast that. A great many other pieces, although not labeled, were obviously lost-wax castings too.

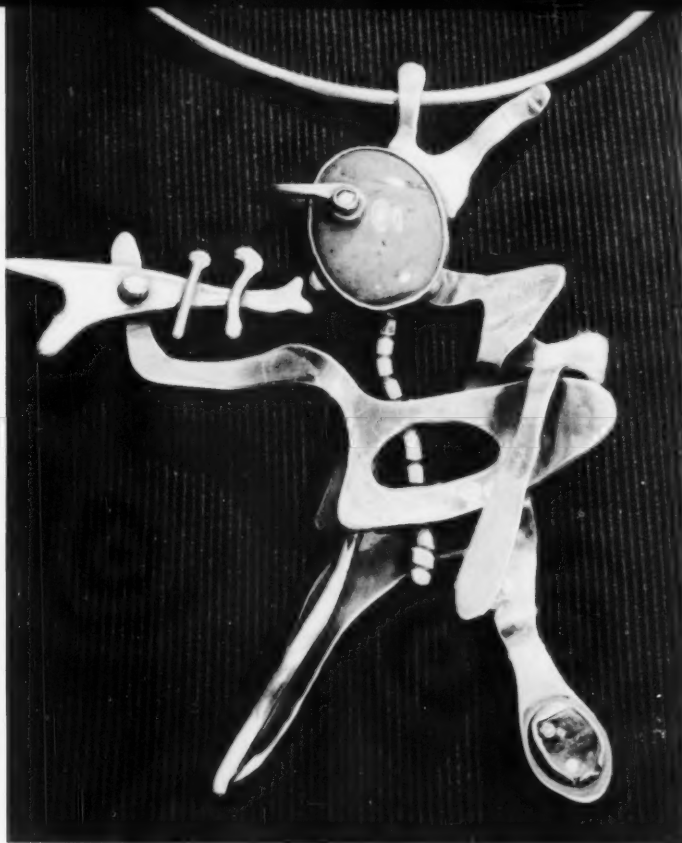
Lost-wax castings are made by first modeling the design in pliable wax with the aid of a few pointed or slightly blunted instruments such as dentists use. A Bunsen burner, alcohol lamp, or candle flame warms the wax and makes it still more amenable. The wax is then buried in a heat-resistant plaster mold. At the touch of a button, a clever machine whirls molten metal by centrifugal force into the exact form of the model. Sometimes a few blips or bubbles form on the casting, but these are easily smoothed away with a file. Otherwise a routine buffing completes the piece. The labors are few, the time short, and suddenly there exists a tangible object — a pendant, a ring, or an ornament.

In big cities now there are casting companies who do this type of work for jewelers. They simply take the wax model, do the steps in between, and hand back the finished or nearly finished piece. People who want to produce jewelry without exactly making it have naturally discovered these companies. It eliminates fussing with plaster or buying a machine and makes everything neat, clean, and nice. One can work at a desk or kitchen table and need never know the difference between a hammer and a mallet, a burnisher and a scraper, or a mandrel and a ring-stick. You can completely by-pass the actual making, pole-vault right over the processes and the challenge of bending stubborn metal to your wish. You can avoid dealing with it, coaxing it, understanding its character, sensing its nature and anticipating its phenomena. It is no longer necessary (goodbye resourceful hands and sympathetic eye) to experience that queer ritual of growth that results, little by little, in a moving piece of work. In one greedy moment all the beautiful, specialized tools are shunted aside. All the tools that create their own subtle surfaces, textures, forms, and effects. The very tools which, handled knowingly and with adventure, can create still again new and unsuspected results. In a stroke the wax-casting machine negates all the techniques, traditions, and discoveries — all the stratified layers of knowledge developed along the centuries. Such stuff is no longer wanted; apparently it does not fit our opportunistic time.

Yet, ironically enough, lost-wax casting was known thousands of years ago, before the invention of steel tools. Primitive tribes and sophisticated peoples half a world away from each other smelted gold in charcoal fires and poured it sputtering into baked clay molds. I myself, twenty-odd years past, nursing burnt and blistered hands, with scorched beard and badly bloodshot eyes as evidence, using hints and clues and sleep-walker's intuition, isolated and revived the lost-wax casting process. I meant it as still another technique to help



1 Fingering piece, lost-wax casting, silver. Mr. Kramer says, "This piece has been worked after casting with a variety of tools. However, it still retains the massive, sculptural, and tactile qualities inherent in the technique. The tortured figure, 2 inches high, may be lifted from its stand and carried in the pocket, then later returned to its base."



embrace the embraceable. A way to arrive at massive or other sculptural forms that could not be practically carved from relentless blocks of metal. As such it was justifiable. It was never intended as an easy path to easy ends. In my first castings I aimed only at crude forms and worked them over endlessly with chasing tools, gravers, hammers, files, setting tools, and everything else I could bring into action. I badgered and bedeviled those convoluted chunks of silver and gold without letup. When I was finished they often had the essence of a casting, but along with it the evocative feeling of growth natural to a handmade piece.

Today those who produce their jewelry like snapshots, the easy casting way, often feel touchy and uneasy about it. It's rather like reading a review but implying you read the book, or buying a fish but somehow giving the impression you caught it, or maybe stopping at the airport to change planes and saying afterwards, "Oh yes, New Orleans! Yum, yum, isn't the food marvelous!"

However, to object to the snapshot approach is by no means to object to the idea of improvisation. In jewelry (as in music and art) quick, sensitive sketches, things spontaneous and often sparked by a whim can prove intriguing and worthwhile. When discipline is not strictly applied, when there is a desire to play with torch and tools, a feeling of relaxation rather than tension, when natural accidents are permitted and even encouraged — this is when breakthroughs may occur to lead to exciting places and when the craftsman-artist is convinced beyond doubt that metal jewelry is not a static medium.

These comments are not a plea to return to the traditional and often arbitrary ways of working jewelry. Far from it! My hope is that jewelry as an expression of art and human emotion will evolve brilliantly and dynamically and without restrictions; that this peculiarly personal form of art may outpace other craft-like media and also forge still farther ahead of the rest of the world, which is still unaware of what is happening in jewelry here. Surely it can be achieved! But only by means of exploration and knowledge, by inspiration and work, by sensibility and wit — and certainly not by throwing away the tools, forgetting the skills, and abandoning all insight into the behavior and spirit of metal itself.

Sam Kramer  
New York

2 "Trumpeter," silver pendant-collared. "Many gauges of metal and many thicknesses and shapes of wires are cut out, forged, formed, bent, filed, and worked, and finally arranged on a series of levels and soldered together. A spatial sense and a feeling of dimension along with a great variety of related forms may be achieved in this way. The stones are chryso-colla, Indian ruby, and labradorite."



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